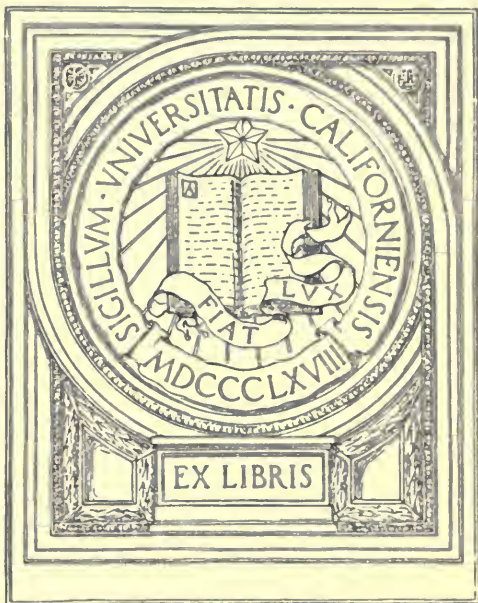


• GRADE SCHOOL •
MUSIC TEACHING

• T. P. GIDDINGS •

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GRADE SCHOOL MUSIC TEACHING

FOR SUPERINTENDENTS,
MUSIC SUPERVISORS,
AND GRADE TEACHERS

BY
T. P. GIDDINGS

SUPERVISOR OF MUSIC, PUBLIC SCHOOLS, MINNEAPOLIS

Caspar Krueger Dory Co.
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By T. P. GIDDINGS
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MUSIC

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TO MY FORMER SUPERINTENDENT

W. H. HATCH,

WHO SO PATIENTLY AND HELPFULLY
GUIDED MY EARLY TEACHING, THIS
BOOK IS RESPECTFULLY DEDICATED.

20.

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INTRODUCTION

Mr. Giddings is one of those teachers who insist on making sight-singing a necessary part of music education. Those who cannot read words are classed as "illiterates," and Mr. Giddings makes the same classification in music.

Wherever music is taught, either in private or public schools, much time is spent in doing *something* with the notation. Mr. Giddings believes that instead of surrounding it with a veil of mystery and wasting time on stunts this part of the music period should be employed in the most effective way possible in teaching the children to read, and that all vagueness as to the meaning of the symbols of music should be removed from the minds of the pupils. Mr. Giddings lets the class drive ahead and "learn to read by reading." He cuts out all unnecessary effort and focuses the attention of the pupils on the work they are expected to do, whether it be singing by note, learning a rote song, "finishing off a piece" or

anything else that legitimately belongs to music teaching.

In doing this, Mr. Giddings uses pure song material as a medium, believing that the best way to inspire soulful singing is to bring the soul of the child in contact with the soul of the composer without obtruding too much soul-less talk *about* soul.

There is a great deal of soulful singing in the Minneapolis schools, but it is not without a foundation of good sense coupled with hard work which gives joy to all concerned.

C. H. CONGDON.

GRADE SCHOOL MUSIC TEACHING

CHAPTER I

EFFICIENCY

EFFICIENCY means using the easiest, shortest, and most effectual way of doing anything, either mental or physical, whether it be calculating the transit of Venus or making change for a dollar, building a battleship or washing a dish. It means watching every movement to see that it counts and that the most work is accomplished with the least expenditure of time and energy.

This applies to all work, both mental and physical, done in the schoolroom, and it should be the study of every teacher to turn the attention of every pupil to the way he does his work as well as to the correctness of the result. The pupil should be developing good life habits rather than merely finding correct an-

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swers to problems. A teacher who allows a pupil to work in awkward, ineffectual ways, no matter how good the result, is doing the pupil a lasting injury.

INITIATIVE

One of the best ways to secure efficiency is to develop the initiative of the child as early as possible. Teachers seldom do this. They do altogether too much directing. Indeed, they are so apt to direct every move the pupil makes that the average class would be wholly unable to leave the building at all unless some teacher stood near and said "turn, stand, pass" at them. This is especially true of the lower grades. It has its logical result in the upper grades and is the principal reason for all the criticism directed toward the inefficiency of children after they leave school.

It is not the course of study that is so much at fault (although that may be open to criticism), as it is the manner in which the subjects are handled. The pupil is so seldom allowed to use and develop his own initiative that he has none to show when he leaves school

and has constantly to be directed in doing the simplest operations.

EFFICIENCY IS NOW THE WATCHWORD

Of many schools and it is high time that this watchword became universal. The children have been permitted to come to school and to learn to dawdle instead of work. The first thing the schools should teach children is how to work. We can make the child do anything, but that is not the point. We must make him want to work by giving him a motive and then showing him the best and easiest method of accomplishment. But as the motive cannot always be made plain at first, we should not weakly wait until the pupil wants to do a thing before requiring him to do it. We should see that the children work faithfully at whatever they are doing and they will soon see that it is worth while. The following incident well illustrates this point:

Some years ago a freshman in a high school would not have his voice tested. He was stubborn, so I took him to the principal, who was one of the most gentle of men. He was

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also a good psychologist, and his amazing exhibition of this faculty fairly took my breath away. Without a word as to why we were there, he leaped from his chair and shouted at the trembling youth: "What are you doing in my office? Go straight back to your class and do whatever any teacher tells you to do and never show your face in this office again." We turned and went. When we arrived at a secluded place, I stopped and tested his voice. He offered no objection. He returned to his class and the teacher put him on the front seat. Later, he gravitated to the back seat. His teacher soon reported him to be the most interested one in the class and he became one of the head pushers in the High School chorus. All he needed was a jolt. When he got that, he found that music was a fascinating subject and one that well repaid hard work.

Efficiency is a study that taxes the keenest minds and conversely it is a study that will make all minds keen. Teachers should not only study the subject matter but should also study how to teach it in the shortest and best

way and at the same time teach the children to think out the easiest and the best way of doing their work.

There is the story of the man who never laid a brick in his life, but after watching an old bricklayer work, he taught the old hand how to lay bricks four times as fast with half the labor. Children need the same kind of supervision and training.

Some years ago I had the good fortune to teach with a red-headed teacher who knew how to teach efficiency. She got her work done with less fuss and feathers and less wasted time than any other teacher I ever saw. On the blackboard was the program for the day. When the clock pointed to the time indicated for the beginning of a lesson, she simply tapped once with her pencil to turn one lesson off and the next one on. The pupils hated her the first day or two, but at the end of a week they all liked her. At the end of the first month they adored her and at the end of the year every pupil passed. In addition to their book knowledge, the pupils had learned something infinitely better—they knew how to

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work. They also knew the value of time. These pupils usually finished the work of their grade a couple of months ahead of time. This teacher's method was very simple. She studied "efficiency," but it was before the day this word was invented. Her first task with a new set of pupils was to teach them to eliminate all false motions and to waste no time. I owe her a deep debt of gratitude, for she taught me a lesson.

MUSIC AN EFFICIENCY STUDY

It may strike many people, especially musicians, as a great surprise to learn that music is the best "efficiency study" in the curriculum.

One of the reasons why music furnishes excellent mental training is the fact that to be a good musician, or reader of vocal music, a pupil must do several things at once. This is plainly brought out in the chapter on individual work and in several other places. The great reason music is valuable is the fact that the pupil must *think in time*. He must train his mind to think rhythmically and rapidly. In every other study the pupil may go as

rapidly or as slowly as he pleases, but in music the time is set and his mind must keep up.

MUSIC, THE GAUGE OF A TEACHER

Not only is music a fine efficiency study for the children, but it is one of the best tests of a teacher's ability to handle a school. If the teacher is weak in discipline, or slow mentally, the music lesson is the first to show it. Every weakness in the management of the class will stick out like a sore thumb when the music supervisor arrives.

Efficiency must, of course, begin with the teacher. A stream rises no higher than its source and if the teacher is inefficient, it is hopeless to expect anything else from the pupils.

I know a high school teacher who is so efficient that she teaches her six classes daily and never has a paper left over to correct after school. She does this while she is hearing recitations. I have seen her listen to a French class with one ear, a German class with the other, and correct papers at the same time and never miss a mistake. It seems impossible,

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but she says it is simple, and it looks simple when you see her do it. She says it is only using your brain as it was intended to be used. One of her secrets is that the pupil and not the teacher does the reciting.

There are "efficiency hints" all through this book, and the music teacher who wishes to make her teaching efficient should make a careful study of the way these suggestions may be carried out.

CHAPTER II

SINGING

ONE of the main essentials of school music work is the proper use of the singing voice. It is the first thing the pupil must learn. If he does not sing with a smooth, pleasant tone, the so-called music he makes will not only sound unpleasant, but he will be unable to correctly hear the tones he is making; his ear will not develop as it should, nor will he learn to read music accurately or rapidly.

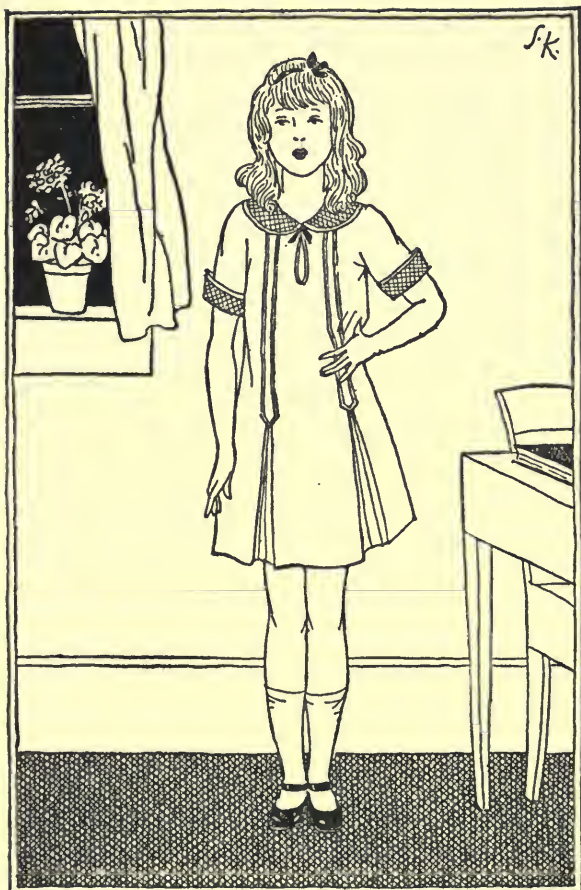
Since it is very important that pupils should habitually use a smooth, pleasant tone, let us find out what is required to produce such tones.

While establishing smooth singing, or at any other time, it is perfect folly to give the pupils any breathing exercises. These usually make the trouble worse, as they call attention to taking in the breath. It is not inhaling that the pupil needs to practice; he can do that well enough already. He must learn to send out

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the breath slowly and evenly. Teach him this by allowing him to practice singing long, smooth phrases in songs.

If nothing is said about inhalation, but much attention is given to singing long, smooth tones and phrases, the pupil will soon learn to take just enough breath and no more, and all his attention will be centered on the thing he must learn—the ability to exhale properly. In order that the pupil may know that he is doing this, let him put the ends of the fingers of the left hand on the middle of the front of the waist line, with the thumb of the same hand on the fifth or sixth rib as far back as it will reach without moving the fingers from their position. Now let the pupil hold a tone as long as he can easily with one breath and notice what his rib and waist muscles are doing. The smallest child will observe that the ribs and waist muscles are sinking in, steadily. The next step is to teach the pupil to sing a song and make these muscles sink in exactly the same way on each phrase. This must be practiced until the choppy singing disappears and the use of the long, smooth tone becomes



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a habit. The teacher will often have to resort to little helps to get the child to do this habitually. If necessary the teacher should take the young children, one by one, and by putting her fingers on the child's ribs and her thumb on the front middle of the waist line, exert a gentle pressure as he sings, thus teaching him how to move the muscles steadily. As soon as one child learns this, let him teach another in turn and so on until all have learned it.

PHRASING

Phrasing is the habit of singing all the words of the same phrase with one breath, thus bringing out the meaning of the words and music. The method of breathing, already described, makes perfect phrasing possible. It applies to language reading as well as singing and it should be taught in language reading the same as in singing. It will often be found that the waist muscles jerk at each syllable. This must be eliminated and the child taught to move his muscles steadily, no matter how many words he sings to each breath.

In all dictation exercises, make it a rule that the pupil must hold the tone called for until the teacher says "stop" or tells him to do something else. This device can be used in many ways and will be spoken of later.

Do not be afraid to teach even the smallest child how to breathe properly. The kindergarten child can learn this as well and as quickly as the high school student. Care must be taken that pupils do not raise and lower their chests in singing. Placing one hand on the chest will soon obviate any motion of this kind.

IMPORTANCE OF SMOOTH SINGING

The success of school singing depends more on smooth tones than on anything else. Good expression is impossible without it.

Smooth tone is as important in teaching the reading of music as it is in teaching expression, as the following incident will show, which happened while I was visiting schools in a city far from home. I discovered on this journey that many supervisors do not work. They watch the teachers do it. It struck me as a

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fine thing for the supervisor but not very good for the grade teacher or the pupils. Supervisors are supposed to be experts in their line, and to see from them a little expert music teaching occasionally might be good for both grade teachers and pupils.

The grade teacher blushing took the class as we filed in. The supervisor walked to the back of the room and eyed her stonily. The lesson was a song in two parts and the pupils (sixth grade) were exceptionally bright. In the alto was a passage that had "sol," "sharp sol," and "la" in succession. Instead of going up from "sol" to "sharp sol" they went down and sang "sharp fa." The pupils joyously yelled or barked the song correctly in all but this place. It was enough to deafen one. The teacher blushed still more as she explained that the pupils had made the same mistake the day before while they were learning the song and she had been unable to get them to change it. Then she commenced to drill them on their mistake. They sang "sol," "la," and "sharp sol" correctly when she called for them in that order, but when she called for them in

the order in which they occurred in the song, they invariably went down and sang "sharp fa" instead of "sharp sol." She had them yell these notes over and over for several minutes and then gave it up. The supervisor then took the class and drilled them in exactly the same way for several minutes more with exactly the same result. Neither of them had found the trouble. The supervisor then asked me to take the class. I refused at first, as I did not wish to make myself obnoxious, but finally consented.

The first thing I asked the pupils to do was to sing softly and to hold the tone asked for until I either called for another or said "stop." I then called for "sol." They gave one bark and stopped. I reminded them that I had not said "stop." They tried again and held the tone as long and as loudly as they could with one breath. I reminded them again that I had not said "stop." One of the pupils remarked that his breath was all gone. I said, "Can't you take another?" They saw the point. Then I explained to them that not only must they sing until I said "stop" but

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they must be careful to leave no gap between the tones called for, also they should sing softly. I then called for "sol," "la," "sharp sol," "la." Then very slowly: "sol," "sharp sol," "la" and they got it right. Then I told the altos to sing the same thing from the book very slowly and smoothly. They did so. The soprano was then added and the song was correctly sung. Hardly a minute was consumed. The trouble was that the children's tones were so disconnected that they could not make the necessary comparison.

The habit of singing smoothly and with connected tones should be well established as early as the kindergarten. It will remain a habit if the pupils are watched carefully all through their school life. In any grade the pupils should often test their singing both by ear and by placing the hand as already explained. This is especially necessary in reading new music as pupils are very prone to sing jerkily on a new song.

If the pupil can once get the idea that the rib and abdominal muscles set going an endless stream of tone that flows steadily and un-

interruptedly as long as the breath lasts and that this stream of tone simply takes the syllables and words that are thrown into it by the lips and tongue, the "bel Canto" habit will be a reality. It is similar to the stream that flows smoothly by as one, sitting on the bank, sprinkles flowers upon its bosom. The stream does not stop nor hesitate but picks up whatever is cast upon its surface and carries it along. The stream is the tone and the words and syllables are the flowers and leaves the singer throws upon it.

READING NEW MUSIC IS HARD WORK

Reading music is hard mental work and a child needs to be thoroughly awake and under perfect self control, both mental and physical, to be able to do it well. The deep, steady breathing necessary to smooth, good tone induces exactly this state of mind. When a pupil is in this state, he can read music rapidly and well because both mind and body are working harmoniously. Unsteady tones indicate unsteady muscles and unsteady muscles indicate an unsteady mind. One reacts upon

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the other. One cannot hope to get good reading until this calm mental and physical state is attained and the sign of it is *always* the smooth, steady, beautiful tone. This cannot be too thoroughly emphasized.

SECOND GRADE

Smooth singing and singing to the end of the phrase with one breath is especially important when beginning the reading of music in the second grade. I have seen a class of second grade pupils read page after page of simple music at sight with rarely a mistake, the sixth week of music reading. Other second grade classes floundered and were able to accomplish but little at the end of six months. The difference was due entirely to the smoothness of tone. With smooth tone there is always attention. Without it, there never is.

CAN CHILDREN SING

An eminent physician says that a child cannot sing: he only chirps. Another says that a child should not try to sing when too young as his larynx is too small and unsteady. If

either of these eminent authorities had been a voice teacher of the right kind and had taken a few young children and shown them how to use their rib and abdominal muscles, they would have changed their minds at once and would have known that the smallest child can learn to sing smoothly. The one who said that a child's larynx is too weak to stand the strain of quiet singing must have lived a singularly sheltered life if he never heard a baby squall, or a child yell. The singing a child does in school, when the work is properly carried on, requires but a tithe of the number of pounds pressure a child puts on his vocal chords in yelling or crying.

BEL CANTO

Bel Canto is a magic term that singers often use and a quality they seldom show. It is nothing more or less than smooth, quiet singing, brought to its logical development. Every child that goes to the public schools should learn it and use it all his life. Any kindergarten or first grade child can learn it and if he does not it is the fault of his teacher. If

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this smooth use of the voice becomes habitual in childhood, the good voices will develop and the world will have more fine singers than at present. It is quite probable that much of Adelina Patti's wonderful success lay in the fact that she had the proper early training. To be sure, she came from a family of singers, but it is also true that she was taught to use her voice correctly as soon as she was able to talk plainly. The school should do the same for every child.

SINGING AND MOTION SONGS

If the habit of smooth singing is formed on slow songs, the same habit can be applied to rapid ones and the tone will still remain smooth. Smooth singing cannot be maintained with motion songs because the breath cannot be exhaled slowly and steadily while the singer is making motions. He needs to breathe more rapidly to sustain life when in motion and as this spoils the steady, slow breathing, the smooth singing tone disappears. Teachers sometimes toil to establish a smooth tone and a few minutes later let the pupils dance and

sing at the same time and wonder why the singing does not sound well. This trouble is very widespread and should be stopped. I do not mean to stop the motion songs or the folk dances if they are done in a sane manner. They are very interesting to children, but as usually done ruin the singing tone. It is easy enough to supply the music with the piano or when that is not available, let half the pupils sing and the rest motion. In this way all will be happy and the singing will not be spoiled.

BEATING TIME VOCALLY

Another villainous misuse of the voice is sometimes perpetrated. At the risk of becoming known as an old he-gossip, I will illustrate this by telling of another visit I made to a distant city some time ago. This supervisor recognized but one element of vocal music and that was rhythm. The uncanny part of it was that although this man was a fine singer himself, he made his pupils beat time with their voices, the beats being induced by abdominal convulsions. The singing sounded like a series of vocal explosions. This

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teacher believed in ear-training, so of course he wanted the children to hear the rhythm. All heard it but the "stone deaf" and they must have felt the vibrations.

This supervisor did not believe in beating time with the hand or doing it in any other way. I have forgotten his reason. He confided to me that the tone might have been better. He had a perfect ear himself and he was worried because the pupils did not sing in tune. How could they have been expected to sing in tune when they never had sung in their school lives and had never heard two tones long enough or near enough together to compare them to see if they were in tune.

It is amazing how little mechanical sense a supervisor must possess when he allows such work in his schools, since a little reasoning would show that good tone is impossible when the pupils beat time with their voices. We are all apt to exaggerate the importance of one of the things of which music is composed and spoil the rest. Symmetrical development should be our constant aim.

Necessary as smooth singing is in the lower

grades, where only one part music is sung, it is even more important when taking up two, three, and four-part music. If there is trouble here, and there usually is, it is due to lack of proper singing habits on the part of the pupils. If they can make smooth, long tones and have learned to listen well, they will have very little trouble learning part singing, if the music is suitable.

CHAPTER III

ROTE SINGING

WHEN a child first comes to school he has a vocabulary sufficient to carry on an intelligent conversation, and he is ready to begin at once to learn to read. But since he knows little or nothing about music, he must first learn to sing a good many songs by rote and thus acquire what might be called a musical vocabulary, and also have the opportunity of listening to good music, both vocal and instrumental, before he is ready to begin to learn to read music.

With the child's music sense thoroughly awakened (the music sense includes rhythm), he can enjoy hearing good music and will readily learn to express himself in song. The child's first experience in singing should be with simple songs and when he begins to sing by notation, easy song material should be the basis of his work.

Marching, dancing, and other physical expressions of rhythm may be used to advantage by the children, but they should never be a part of the singing lesson unless such exercises are performed by a part of the class that is not singing.

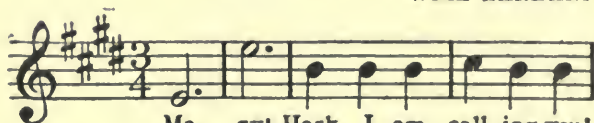
The young child should be taught the correct use of the singing voice and it will be found that it is much easier to teach this at the age of six than it is at the age of sixteen. Any grade teacher can train the child voice properly if she will follow the plan explained in the chapter on singing.

Until the singing habit is well established teach only rote songs that are short and simple, slow and sustained. There should be some wide intervals and many holds. The wide intervals will be heard more readily than the small ones and the holds will help teach the children the singing tone as well as to sing in tune. The following song meets these requirements and is an excellent one to begin with.

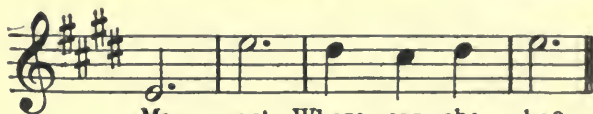
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CALLING MARY

WILL EARHART



Ma - ry! Hark, I am call-ing you!



Ma - ry! Where can she be?

From Congdon Music Primer Number One

The rhythm may be changed without appreciable harm and the jumps of an octave are excellent for ear training.

PRESENTING A ROTE SONG

The teacher should sing a new song through once to the class. Sing it very smoothly and enunciate the words very distinctly. Do not talk about it, let the song speak for itself. If the song is suitable and you have sung it properly, the pupils will know all about it. After you have sung the song through once sing phrase by phrase and have them repeat each phrase. The children should learn to do this without being told each time. Self

direction should be learned early by the pupils.

In singing phrases of a rote song, require the pupils to repeat them correctly after hearing them once. The habit of attention is the first thing a pupil should acquire in school and the attention a teacher requires while teaching rote songs is a sure indication of her teaching ability.

If the pupils do not repeat the phrase correctly after hearing it once, look for the cause. Usually it is the fault of the teacher.

There are a number of reasons why the phrases are not repeated correctly after once hearing. The phrase may have been too long. You may not have been clear in your singing or articulation. You may have sung too rapidly. The pupils may not have been paying attention.

Teach the first song phrase by phrase—until the class can sing it as a whole. The teacher should never sing with her pupils and the piano should not be played until they have learned the song. It is a great mistake to sing with the children while they are learning to memorize.

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WHY TEACH SINGING?

As soon as the class as a whole can sing this first song correctly, let individuals try it. When you have found a few who can get through this song, take them one by one and teach them how to sing, as explained in the chapter on singing. I am well aware that many will rise up and yell that this plan will make the child self-conscious and will so ruffle the pinfeathers of his spirit that his soul will be unable to soar to the realms of song. Turn a deaf ear to all such. Teach the child how to sing and keep him at it until it becomes a habit. Then he will be able to express his emotions in song because he will have a singing machine that will respond to his emotions. Until he has such a machine at his command he will be unable to express anything.

POSITION IN SINGING

Let the pupils stand a part of the time when they are singing. When sitting, the pupils should sit erect with elbows far apart resting on the desk and the hands lightly folded in front. This brings them into a position that

favors the correct use of the breathing muscles. It will be noticed that some of the girls raise the chest when taking breath. (See chapter on singing.)

When the proper use of the voice is established on the first song, a number of other songs of like character should be taught. Great care should be taken that the phrasing is perfect and the tone smooth the first time the pupils sing the song.

When the smooth singing habit is well established on the slow songs the teacher may increase the speed of the songs and select more rapid ones. Great care must be taken that the pupils continue to use the smooth tone no matter how rapidly they sing.

ARTICULATION

Nothing has been said so far about articulation and very likely it will be found that the words are already spoken plainly. Good articulation can easily be obtained if the tone is smooth and steady. If the words are not plain, simply tell the pupils to move their lips so that the teacher can *see* what they are say-

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ing. Do not tell the children, however, to say the words so that you can *hear* them, since that will bring out a stronger tone. You are working for distinctness, which means more marked and rapid movements of the articulating muscles and not a louder tone. Be very careful also when pupils are trying to articulate well that they do not commence to jerk their rib and waist muscles, as this will destroy their singing tone and will also destroy the effect of good articulation. No matter how well the words may be articulated, they will not be clearly heard unless they have a smooth, pure tone to travel on. If teachers would apply this principle to the reading of language and especially to phonic drills the reading of the pupils would sound infinitely better and they would learn to read in a very much shorter time.

MONOTONES

More will be said about monotones and out of tunes in another place, but it will be found that as soon as all the children have learned to carry a smooth tone, most of these unfortunate

pupils will be reclaimed. This means that the slow, smooth tone they have used has educated their ears and singing muscles so that most of them sing in tune.

COMPASS OF SONGS

This is a sore subject, for few composers seem to know that children of the kindergarten or first grade should never sing below "E" (first line) or "F." They may safely sing to the "G" above the staff.

A child voice has two registers—the chest and head. They might also be called the singing and howling registers. Between these two registers there is a movable break and if the child is permitted to sing loudly he will push his chest register up as far as the song goes. If he is taught to sing softly the song, commencing on "E" or "F" (first line or first space) will be sung in the head register and there will be no trouble. With the head tone properly used, the children can sing safely from "E" (first line) to "G" (space above).

All teachers should read that excellent book by F. E. Howard, "The Child Voice in Song"

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(published by Novello). Adopt the principles he so well explains, but do not use the exercises he advocates. They are not needed.

The number of songs taught in the first grade varies greatly. Teachers sometimes say that it depends upon the children they happen to have, but it depends almost entirely upon the habits the teacher has allowed them to form. If the pupils learned attention and smooth tone the first thing upon entering school, they will have no difficulty in memorizing at least fifty songs the first year. Of kindergartens I cannot speak with much authority, as I have had little experience with them, but the same principle should hold good there. After two months in school the pupils should be able to learn a short song after hearing it once.

Teachers should not be discouraged by the fact that a class may sing a song perfectly at the first lesson and then partially forget it the next day. This habit will soon pass. Several new songs should be started at the same time. Do not attempt to finish one song perfectly before beginning another; this will

make the pupils slow. They can learn several at a time as rapidly as one.

The singing teacher and the kindergarten and first grade teachers often clash over motion - songs and rhythm games. This is brought out in the chapter on singing. In order to sing well the child must exhale smoothly and very slowly. He can do this if he is standing or sitting still. He will be able to take breath enough to sustain life and sing, if he has nothing else to do. Let him make a few motions and his heart beats faster, his breath must come more quickly to aërate his blood and the singing is impossible.

But the teachers say the pupils like motion songs. Of course they do. They like to play leap frog but they should not sing while they are doing it. If we are to have motion songs, let half of the class do the motions and the other half sing.

CHAPTER IV

RHYTHM

RHYTHM is a most important part of music and is the part that is most often misunderstood and mistaught. It is the second element to be considered in teaching the reading of vocal music.

Music is made up of time and tune. Time is the framework upon which the tune hangs.

All teachers wish their pupils to develop rapid, accurate thinking habits. Rhythm will do this if correctly taught. Music is the only study in which rapid, rhythmic thinking is required. When a class or a pupil sings a passage, be sure that the time goes on steadily, no matter how many notes are miscalled.

Many supervisors and teachers do not agree upon this. They are apt to think the tone is the important thing. The frame of a building is always firmly in place before the ornamentation is applied. It is the same with

music. The time is the frame and the tones are the ornamentation. No matter how lovely the coloring, the painted picture will be a failure if the drawing is faulty.

A listener does not easily detect mistakes in tone. A mistake in time is noted by the dullest ear. A missing shingle is seen by few, but if the roof is caved in or the frame of a house is out of plumb, even a casual observer will notice it. The musical frame (time) must be built before you can lay on the tones.

The pupil sings many slow, smooth songs in the kindergarten and first grade to awaken his ear and establish the singing tone. Many of the later songs in these grades should be faster and of more pronounced rhythm. Children should hear many faster and more intricate rhythms than the ones they are able to sing. Let these be given on the piano or other instruments.

Teachers often allow pupils to wave their hands, dance and prance, and go through many elaborate motions as music is played. Such rhythm exercises are fine as plays, dances, and other physical exercises, but if one thinks that

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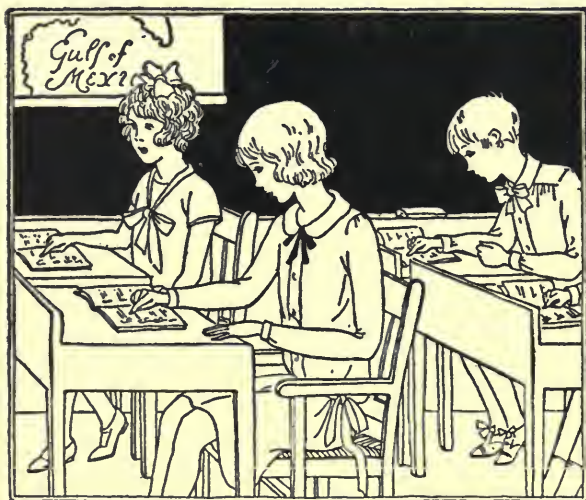
these performances are going to help the pupils read rhythm later, they will be disappointed.

Do not have the children clap their hands while they are singing, hoping it will help them later in trying to read rhythm. It will not do it. Do not teach children to beat time while they are singing rote songs, thinking it will help them later in reading. It will not. In the first grade, do no time work in the singing lesson, except to have the pupils sing their rote songs with a smooth, pleasant tone in perfect time and tune.

SECOND GRADE

When pupils begin note reading in the second grade, they should point to the notes with the extended first finger of the right hand. The wrist should lie flat on the desk and the hand should move down and up from the wrist joint, the first finger pointing once to each one beat note and twice to each two beat note, etc. The three other fingers should be closed and the extended thumb pressed against the middle joint of the extended first finger and against the side of the closed second finger. This will

compel the pupil to move the hand from the wrist joint. If he moves but the extended first finger, the rhythm will probably be uneven. If his whole forearm moves, he will be unable to place the finger under the notes with accuracy.



Beating time should be very accurately done and the habit should be established once and for all. With the wrist lying on the desk, the hand should take the two positions alter-

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nately as shown in the accompanying pictures, the finger making an arc of not more than three inches at each beat. The forearm



should lie easily on the desk or desk and book.

The hand should move down and up with a quick, snappy movement and the pauses at the bottom and top should be well marked. The movements should be exactly equal in time. Many of the pupils will put the hand down and let it bounce up instantly like the motion of a

chicken picking up a grain of corn. This should not be allowed.

The steady motion should become a habit as soon as possible, and the teacher should watch carefully to see that it never flags, no matter if the music the pupil is reading is easy or hard.

The teacher should bear in mind that the pupil is not learning any particular piece but is establishing a habit and she should see that every hand moves in time, no matter how many mistakes the pupil makes in miscalling notes or singing wrong tones. This is a very vital matter, and the teacher who allows a pupil to read new music while beating time in a vague way or not at all, and who allows the time to be jerky and uneven, as the pupil stops to think out the notes, will *never* get good results. Her pupils will *never* read music well. Worst of all, the pupils are developing shiftless mental habits. If pupils stop or vary the time to get the notes right, they lose the best and most valuable part of the music lesson. We are trying to teach the child to do steady, rapid thinking. We are trying to train

his mind to work when he wants it to. Music is the only subject where thinking in carefully regulated rhythm is required. To lose this training is not only to lose the best part of the music lesson, but the music itself will be poor. I cannot repeat this too often nor emphasize this point too strongly.

Does it ever occur to the teacher that when she uses the oft-heard expression, "Stop and think," she is telling the child to do a very foolish thing? The child should learn to skip right along and think as he goes. Two sisters, one good and the other practical, left their front door just as the bell rang for school.

"Oh! There is the school bell," said the good one. "We better kneel right down and pray that we won't be late."

"Huh!" said the practical one. "We better skip right along and pray as we go."

Moral: Make your pupils "skip along" in time, thinking notes and tones as they go, and they will arrive at the happy land of music reading with better mental habits and be there far sooner than if they stopped to "think."

VALUE OF BEATING TIME

Beating time, as outlined above, does a number of things for the pupil. It is also valuable to the teacher. As the child beats time, the teacher will have a good idea of what he is thinking as she watches his pointing finger. If the finger has a vague way of moving down and up, the teacher may be perfectly sure that the child has a very hazy idea of the time, and beating time should be drilled upon until the child's hand goes down and up from the wrist at every beat, and the movement is a distinct and snappy one. The finger should point directly under the notes or rests. In this way the teacher may be sure that the child knows what he is doing and is not guessing or following the other pupils or remembering the tune.

I once visited the music work in a large city where the pupils had never pointed to the notes and had done very little individual work. They beat time down, left, right, up, in the good old-fashioned way and their reading and rhythm were both very poor. The supervisor

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asked me what was the matter and I suggested that we find out what the children really knew about their music by asking them to point to the notes as they read some new work. It was a horrible exhibition of what they didn't know. Even in the upper grades, few of the pupils knew what they were doing. This supervisor contended that pupils could not be expected to point correctly. I contended that they would point all right as soon as they really knew what notes they were singing, but not until then. Later this supervisor wrote me that his pupils had learned to point correctly, to the great improvement of their rhythm and music reading. If these pupils had been required to point to the notes in all the new music they sang, the teacher would have noticed their lack of knowledge, even if they did no individual singing, and would have corrected the weakness.

READING WORDS

When pupils are singing the words of a new song for the first time, pointing is still more important, as the teacher can then tell whether

the pupils are thinking the syllable names of the notes as they sing the words or are merely trying to remember the tune. In putting words to the tune, the pupil must say the syllable names mentally as he sings the words. If this is not done, he merely guesses, remembers the tune, or copies the other pupils. It is not reading music when he does any of these things. The position of the hand should be changed when the pupil sings words. The outside edge of the right hand should be laid on the book above the music, the extended first finger pointed toward the body, and the rhythm of the song given by rolling the hand. This will give a down and up motion to the extended first finger, showing the rhythm of the song and also showing unfailingly whether the pupil is thinking the syllable name of the note or not.

The words of a song are usually printed below the notes so the pupil should point above the notes. It is the note we want him to see before he sees the word, so that he will have to think the tone he is to sing before singing the word. The way his finger points is a sure

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index to his mental habit. If the end of the finger falls a quarter or an eighth of an inch exactly above the note, it is a sure sign that the pupil has the note in mind and he will be apt to sing the tone correctly. If the finger falls on or below the note and covers it up, the teacher may be very sure that the pupil is not thinking what that note is. He is either trying to remember the tune, guess at the note, or follow his neighbor by ear. Teachers often fail in these little points that sound so small and unimportant. They fail to notice whether the pupil's finger falls where it should or is an eighth of an inch out of the way. It sounds foolish to say that the variation of an eighth of an inch in the falling of the end of a child's finger makes any difference in his ability to read music, but the fact remains that if the finger does fall an eighth of an inch out of the way, the child will not learn to read music quickly or accurately. To the attentive teacher, this eighth of an inch shows the pupil's mental habit in music reading as plainly as though she lifted the cover off his brain and looked in. Perfection in anything is made

up of many small exactnesses. The maker of any machine has to be very exact in small details. The makers of mental machines should be much more exact, but, alas, how many of us are?

THIRD GRADE

The pupils in the third grade should point, the same as in the second grade. Be sure that the hand moves steadily, with a snappy motion, down and up, pauses at the top and bottom of the beats of equal length and that these two motions are of exactly equal speed. If this habit is perfectly established, the divided beat will cause little trouble.

For years I have tried every new kind of time beating I could hear of or devise, but after trying them all, I still continue to use the one invented by F. E. Howard. It is the one outlined above and one of the best phases is its application to the divided beat.

DIVIDED BEAT

The divided beat should not come too early; the last half of the third grade is early enough.

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The first half of the fourth grade is better. The teacher should still bear in mind that she is not trying to teach rhythm. The pupil knows rhythm already. He is trying to learn to read rhythm and that is quite another matter. Pupils will have little trouble in reading the more rapid rhythms if they can sing the notes fast enough at sight.

To return to our text of teaching the divided beat, select some simple song that contains examples of two notes to a beat and have the pupils learn it by ear as a pattern song. Let them point to the notes as you sing the song for them. They will soon see that two half-beat notes go to one beat. Now is the time to show them that when they point to a one-beat note, they make two motions of the hand, a down and an up. These motions have been going on before their eyes for a year or two, but they have not seen them.

When the fact is well established that the finger makes both a down and an up motion to each beat while pointing to the notes, then show the pupils that the hand goes down while they sing the first note to the beat and comes

up while they sing the second note to the beat. If they see this plainly, the pupils will have no trouble with divided beats. When they make mistakes in the rhythm, they should try to rectify the mistakes by singing the song again. If this fails, the offending measure or measures may be placed on the blackboard and practiced until the pupils can do them correctly. Many teachers pick out the hard measures and practice them beforehand, but this is poor teaching. Pupils should learn to do by doing and not by getting ready to do.

It will be found at this stage that most of the pupils look only at the heads of the notes and do not see the stems at all. In introducing the divided beat, it is necessary, of course, to explain the significance of the stems and their relative time value.

A steady and rapid tempo should be maintained while the pupils are reading new music, otherwise the rhythm will be abnormal. The pointing finger should touch the page for each beat as before. When there are two notes to the beat, it should touch under and between the two.

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THE BEAT AND A HALF NOTE

When the beat and a half note (a dotted quarter followed by an eighth) appears, it will only be necessary to show the pupils that the hand goes down and up while they sing the quarter, down on the dot and up on the eighth note. In singing the dotted eighth followed by a sixteenth to one beat, the hand should go down on the eighth and up on the dot as they would beat a quarter note except that the sixteenth note is "thrown in" before the hand goes down again. When the smaller divisions of time occur, like the triplet and four notes to the beat, the pupils should be so well advanced in reading rhythm that these groups will give no trouble.

A new rhythmic problem should be taught by ear and eye at the same time. That is, when the pupils take up a new rhythm for the first time the teacher should sing it for them and at the same time show them how to beat the time while they are looking at the notes. This carries out the idea of teaching new problems by the pattern method.

MEASURE

The measure need not be taught further than to let the pupil know that the space between the two bars represents the measure and the finger points as many times in each space as the measure calls for. Before this, he has thought of the individual notes and he has kept his time by giving the time of each note. It will now be well to have the pupil learn measures a little more plainly because in the more rapid reading now encountered, they will need this check to know where they are.

ACCENT

Accent takes care of itself if the voices are smooth and steady. Accent should never be mentioned as such. When the tone is smooth and the music sung in perfect time, the accent will appear. When accent is taught separately, it is apt to spoil the singing.

When the song begins on the second or up half of the beat, the pupils should be drilled to begin in different ways. First, they may put the finger on the book under the note and

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bring it up when the teacher says "sing." Second, they may beat time before singing and the teacher may say "sing" as the hand goes down and the pupils may sing as the hand comes up. This makes for mental alertness on the part of both teacher and pupil. It is well to drill on both ways. The teacher should never beat time when the class is sight-singing. They must keep their time unaided.

CHAPTER V

READING MUSIC

WHY do we learn to read music? For the same reason we learn to read books; namely, to know the content. Every one likes music more or less, though in this age of mechanically reproduced music, it is said that the mind is becoming lazy and music reading is on the wane. Nevertheless, there is in every one a desire to do things for himself that no mechanical device can ever overcome.

REASON FOR READING MUSIC

President Eliot said that there should be more of the practical subjects taught like music and drawing, and less grammar and arithmetic and that music rightly taught is the best "mind trainer" on the whole list. He might have added that music is used more in after life than anything else the pupil learns in school except reading and writing.

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We hear a great deal nowadays (it is right that we should) about music appreciation. In some places the reading of music has been either eliminated or put off until late in school life and the time is devoted to listening to good music. In other schools a little reading of music is done in the lower grades but most of the time is taken up with rote songs because the supervisor is afraid that if the pupils do too much reading their musical natures will not expand properly. A glance at the sister study, language reading, will show to any thinking person that this is all "piffle." We teach the child to read as soon as he enters school and we make him read as early and as well as possible, so that he may know and appreciate literature. A person who cannot read has a very limited knowledge of literature, and we take great pains to make books for even the blind to read. The same principles apply to the reading of music.

ELEMENTS OF READING MUSIC

The smooth, connected tone, explained in the chapter on singing, and referred to in many

other places, must be used with every effort the child makes to sing by note and should always be the first consideration when he is reading a new piece of music.

As rhythm is the framework of melody, so it is the first element of music the child should attempt to interpret from the printed page. Rhythm should never be sacrificed for the correct reading of the notes.

The smooth singing tone, the rhythm and the production of the correct pitch of the tones represented by the notes must all be established and maintained while applying words to new music.

All this is meaningless, however, without expression, which is the crowning feature of good singing.

LOGICAL SEQUENCE

The foregoing considerations make clear the logical sequence of the processes employed in reading music, which are as follows: The pupil should first learn to sing with perfectly smooth, connected tones; second, he should read the rhythm of the piece he is attempting

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to sing by note; third, he should read the notes accurately and sing the tones in correct pitch; fourth, he should add the words; fifth, he should interpret the meaning of the piece and sing with expression.

This *logical sequence* may be expressed briefly as follows: *tone, time, notes, words, expression.*

When the pupil reads a new piece of music perfectly, he carries on all five of these processes simultaneously. If he does not read music well, the teacher may be sure that some of these processes are either being overlooked or developed in the wrong order. If the pupil can do only one of them at a time, he must make a smooth tone, no matter what he makes it on. If he can do only two of them at a time, he must make a smooth tone and read the time correctly. If he can do three, it must be smooth tone, correct time, and correct pitch. Then come words and expression, as already explained.

The question may arise in the mind of the reader, How can a pupil keep on singing when he cannot interpret the symbols rapidly

enough to produce a correct melody? This may be answered by calling attention to the teaching of writing by the arm movement. Of course the pupil learning to write in this way cannot form the letters accurately at first but he is learning a freedom and speed of motion that will enable him to write rapidly and with a degree of accuracy and legibility that those afflicted with the cramped finger habit cannot attain. So in singing new music, the first thing to be established is smooth, connected tones. The pupil may aim at accuracy, but this smoothness and continuity of tone should not be interrupted.

ALWAYS MAKE MUSIC

It must not be forgotten that it is vocal music we are teaching and in order to be interesting to the child all his singing must be musical. This should be true of new music as well as the music he already knows. Even though he makes many mistakes in the reading of new music, it will have a pleasant sound if his voice flows on in a smooth, connected singing tone.

Montessori and common sense tell us that

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the time to teach a child is when he is ready to learn. If he is not ready, it is very difficult to make him learn anything. The average child seems to possess a very effective, impervious, and instantaneous curtain that he is able to drop between himself and his teacher whenever she tries to teach him anything that is unnecessary. That is why the teacher should study the child as well as the lesson to find out what will make him open this curtain as well as what makes him close it. She must try to discover a way to make him want to keep it open all the time.

SONG VS. SCALE

Years ago, in teaching children to read, they were required to learn the alphabet first. This took a long time and was very wearisome. By and by some one had sense enough to teach the child to read first and let him learn his letters as he needed them. The great pedagogical law that "children learn to do by doing" was then applied to reading. The child doesn't care about the letters, he only wants to know what the book says. In find-

ing out what the book says, he learns his letters.

To read music the singer must have a knowledge of the intervals of the diatonic scale. We used to teach these intervals as the first approach to music reading. This was an exact parallel to the old alphabet method of teaching language reading. Finally, some bright mind thought of applying to music reading the same principle that had been discovered for language reading and a great change appeared in the speed and interest with which the children learned to read music. This called for better song material, and to-day the best songs in existence, adaptable for school singing, are available. In many cities and towns the ancient scale method still survives, and the pupils are required to toil through pages of dreary exercises, but in most schools excellent song material is in use.

The pupil now learns to read music by reading it and he becomes familiar with the notation by using it. This makes the work far more interesting and every lesson is a real music lesson. The product of the child's labor is always available, for many of the songs he

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learns to read are memorized and added to his repertoire. The manual training teachers worked out the same thing years ago when they quit teaching the use of tools first and let the pupil learn to use tools by making something useful to take home and keep.

USE OF SYLLABLES

As there are tones and intervals to be learned and notes to be read, the question naturally arises, What shall we call them? Everything the child uses has a name so each tone of the scale must have a name. The Italian syllable names for the tones of the scale are now used almost universally. When properly used, these syllable names are a great help and when improperly used they are a great hindrance. This fact gave rise to a bitter discussion that has now nearly died out, as to whether the syllable names should be used or not. This discussion usually arose when some instrumentalist strayed into the field of vocal music and tried to teach sight singing. Never having used syllable names himself (he learned to read music on some instrument and so did not

need them), he said they were of no use. He forgot that when the voice is the only instrument that is being used, the teacher and the pupils alike need a set of names in order to designate the tones. Teachers of sight singing generally are accepting the syllable names as almost indispensable.

Some teachers advocate the use of a common syllable, others say that the pupils must learn the intervals, so they begin by teaching the minor second, the major second, etc. Some say teach chords and others say let there be a fixed "do" and sing everything from that. How anyone has the patient cruelty to make children swallow all these things I cannot imagine. Why do they not look at history and see who has taught people to read vocal music most readily with the least effort? It was the tonic sol-fa-ists. Apply the good points of the tonic sol-fa system to the staff notation and you have what experience has proved to be the easiest and best way.

SINGING WORDS

As the pupil acquires skill in "singing by

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note" it becomes unnecessary for him to give audible expression to the syllable names; nevertheless, if he thinks them subconsciously and at all times, he is more certain of the tones. Singing the words to new music adds another mental process which the pupils must carry on without dropping the ones already established. If any of the processes already learned are discarded to give place to new ones added, the work will have to be done over again or the pupils will lapse into carelessness and eventually go back to singing by ear. Many teachers allow the pupils to sing the syllables over and over until the tune is memorized and then apply the words to the tune. Pupils will never learn to apply words to music at sight in this way. It is the failure of the teacher to recognize this that gives rise to all doubt as to the usefulness of syllables.

To test whether the pupil is doing this work, look at his pointing finger as he is singing words to new music (see page 42). Another test is to say "note" suddenly. "Note" is the signal for holding the tone with the syllable name instead of the word. If the syllable does

not come instantly, it means that the singer is guessing.

Carrying on several mental processes at the same time is difficult and the pupil is prone to get around it by recalling the tune and guessing or listening to the other pupils.

Sight-reading by syllables should be done in all the grades. The practice of singing old songs by syllable is entirely useless except at the beginning of sight singing (see page 102).

One of the most pitiable exhibitions of what remembering the tune will do to musical children occurred during one of my visits to a distant city. In one of the seventh grades the pupils sang a number of three-part songs by syllable. Their voices were pleasant and the parts were well balanced and clear. After some time I asked the teacher to allow the pupils to sing the words to the last song and received the following amazing reply: "We have only worked on this song two weeks and I fear they are not ready for the words yet. However, I will let them try." They did try and made a very poor showing. I then asked that the pupils sing something they had never

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seen, words first. The teacher was "game" though she told me she had never heard of such a thing. She picked out a new song in three parts and threw the pupils at it several times, but they could not get beyond the first chord. The trouble was they had always memorized their tunes before putting the words to them.

The next day we went back to the same school and the supervisor was there. The principal called the pupils from several of the upper grade rooms to the assembly hall and had them sing for an hour. During that hour not a word was sung. All they did was to sing old songs by syllable. This, of course, only made the pupils more dependent on the syllables. In either the song or scale method, the use of syllables must be tempered with wisdom.

TWO-PART SINGING

When two-part work is taken up, new problems are introduced and it is often discouraging to find that some of the best pupils are unable to sing the lower part. But if the in-

dividual work has been well done and the pupils are ready readers, this trouble will soon disappear.

When a pupil begins reading two-part music, he is confronted with a number of new problems and for this reason the music must be very simple at first. Each pupil must sing his own part correctly and at the same time read and listen to another part wholly different. There is not enough simple material in any of the books now on the market to allow the pupils to do this successfully without much loss of time. Beginning two-part work with rounds and canons is of doubtful value, as in both these forms of composition the tune is the same for all parts and pupils are still "following the tune" when singing them. Rounds are very pleasing, however, and it is well to use them but as an aid to two-part singing they are apt to be a disappointment.

Equally futile are the exercises often given with the two pointers from the blackboard or from the modulator. They look well and the teacher presents the impressive picture of doing something, but the time could be spent to

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better advantage in practicing two-part music, using songs that are worth adding to the pupils' repertoire.

Do not introduce two-part work too early. The last half of the fourth grade is early enough and the beginning of the fifth would be even better. Most of the books and courses of study call for it earlier, but it is not practical to force this work in the lower grades. In beginning two-part work select a good, simple song with slow rhythm and easy skips; make two divisions of the class and assign the parts accordingly. When the school has sung the song correctly by syllable, let the pupils take it by twos as outlined in the chapter on individual work. All who are able to sing the alto correctly in a duet should be seated in the back seats.

It will be found that many of the pupils can sing the alto correctly if they are helped in getting started. Do not put such pupils in the rear seats. Only those who are quick and musical enough to take the tone as outlined in the chapter on individual work should sit in

the back seats. In front of them put the ones that can carry the alto with help.

After the school has been thoroughly tested on several songs and seated as explained, they are ready to advance. A great deal of duet singing should be practiced. Maintain the perfect singing tone at all times. This is especially essential in part singing. The tones must be long enough and smooth enough to make a clear impression and insure good intonation.

TUNING

When singing two or more parts it is not sufficient to blow the pitch pipe and let the school start as in one-part singing. The added element of tuning must be recognized. When the teacher blows the pitch pipe let that be a signal for the school to find the chord and hold it until the parts are in tune. Then she may tap twice or say "sing" as a signal to go ahead.

When pupils are singing new music in concert, it is a good plan for the teacher to tap

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once when the harmony sounds "muddy." This tap means to stop beating time and point to the note on which the tap occurred; hold the tone steadily and look at the teacher for a criticism. The teacher may ask, "Is the chord wrong? Is the tone unsteady? Do you hear all the parts?" If one part is wrong the teacher may say, "Listen and see which part is wrong." If this does not bring the offending part into line, she may signal the other parts to stop (palm toward the pupils). This will leave the offending part still sounding and the pupils can then more easily hear and rectify their mistakes. When this part is right, the teacher may then beckon the other parts to come in, one at a time, until all the parts are sounding again. Then she may tap twice and send them on their way. The pointing finger still under the note will enable each pupil to find the place instantly. This exercise, properly used, will do wonders for the pupils in helping them to hear and see all the parts of the composition at the same time. It will also do wonders for the teacher, who may be vague herself. Whenever the

teacher is not sure that the music is sung correctly, she should use this device. It will make her a better musician. This plan should be followed until both the teacher and pupils are able to hear and read all the parts at once. Then it may be laid aside. Over use is the danger of all devices. This exercise will not only improve the reading greatly but it will improve the music because every chord can be worked out until the intonation is perfect. Orchestras, glee clubs, and choirs should use this device a great deal for the improvement of their work.

PART READING

Many supervisors and teachers resort to the foolish practice of allowing a chorus to learn one part at a time before the parts are sung together. A little reflection will show the futility of this plan. What is the pupil trying to learn? He is trying to learn to sing against another part or parts. He is trying to learn to read several parts at once. Remembering music is not reading it. When one part at a time is learned, it then becomes a memory proc-

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ess. The parts must all be learned together, allowing the pupils to pause occasionally, so that all the parts can be heard clearly. It will take longer to teach the first few pieces in this way, but it will give the pupils power to read, and in the long run more music can be learned and learned better.

MATERIAL

These methods and devices will enable pupils to read music readily and accurately if there is plenty of material for them to read. Here is the rub. In many places only one music series is adopted and four or five books furnish all the material the pupils use from the first grade to the high school. Children cannot learn to read music without an abundance of good, well graded material. The Israelites left Egypt because they had no material with which to work. Modern civilization should not require the unhappy music supervisor to "make bricks without straw." In language reading they deserted the one book idea years ago.

It is bad to hammer on one piece until it is

learned by rote. Have several in the works at once. It would be ideal, of course, if the pupils could read each song once and get out of it all there is in it—music, words, and expression—and then memorize the best songs. This is for the future, but it will be attained some time. The music work should be done artistically and the songs should be sung with expression, but the pupils should learn to interpret the expression and the artistry of the songs as a part of sight singing.

Another plan that helps the reading of music is to encourage the pupils to take their music books home and learn to play their songs on the piano. Many a child has taught himself to play the piano without lessons by taking his school music books home. With a little encouragement many will do this, to the infinite betterment of the music in the schools. The piano teacher will be benefited by this practice, for after playing the tunes the school music books afford, the pupil will want to take music that is more distinctively for the piano and the cause of music generally will be greatly strengthened. The piano teacher will reap the

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harvest of the added pupils and become a booster for the school music instead of, as is often the case, an enemy of the music supervisor.

TIME TOO SHORT

The fifteen minutes a day usually doled out for music by a superintendent who has never been able to see the value of music in the schools, does not give time enough to make the music work what it should be, and every influence possible should be brought to bear on the pupils to induce them to do work out of school.

Pupils leaving the eighth grade should be able to read at sight four-part work like the simpler choruses from the Messiah. Nothing less should be accepted as reading ability from eighth grade pupils. If there were half an hour daily, the material ample, and the teaching what it should be, this could be accomplished.

Not only would the music be excellent if the pupils could do this, but the voices would be ready for the voice teacher. The pupils' minds would be far quicker than at present. They

would have initiative and self-possession, for if a pupil can stand before others and read new music well, he will never have the self-conscious period we hear so much about and which comes only because we have not given him power.

CHAPTER VI

INDIVIDUAL SINGING

WE are trying to do a number of things in school music work and one of the most important is that of teaching the pupils to read music. The musical effect of the singing of young children is usually best when they are singing in concert and for this reason much concert singing should be done. But few pupils learn to read music while singing in concert. That can only be learned individually. After pupils can read music individually, they may practice reading in concert with profit, but even then the slow ones have little chance to improve. The swift pupil will sing the tone before the slow one has had time to think it out and the tone of the good reader will go in the poor one's ear and out his mouth and never touch his brain at all.

Years ago pupils clasped hands, swayed back and forth, and recited their lessons in unison.

This plan allowed a few leaders to do all the work and kept the slow ones from learning anything. This variety of poor teaching has been largely laid aside, but it still survives in school music and its survival explains the poor results so often apparent in our public schools.

The necessity for individual work in music has long been recognized and many schemes have been tried to meet this demand.

When pupils do too much individual work, they will not sing well together and when they do too little, they will not read music well. In this, as in all other things, there is the happy medium to be sought.

DIFFICULTIES OF INDIVIDUAL WORK

It is sometimes difficult to get children to sing alone. This depends, however, on the way individual singing is presented. Children realize the importance of doing things for themselves and they will gladly sing alone if individual work is put before them in the right way and they are given time and practice enough to do it well, for there is nothing in the whole range of school work that children

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like better than to display musical ability.

An old teacher once said, "It is an easy thing to make a pupil stand up and do a thing. It is far harder to make him stand up and want to do it." This last is true discipline and true discipline is what we are concerned with in all our school work, especially in music.

MOTIVE

So let us look for the motive which will make the pupil stand up and want to sing alone. Then let us find the easiest and quickest way for him to do it. Of course, there is the love of music and the love of singing and all that, but let us look further and see if there are not other things that also appeal to the child.

In all his work the child instinctively wants to do something worth while. He wants a definite result to come and to come soon and this result must be something that will appeal to him. In the history of manual training we have a fine parallel. Many of us can remember the time when all the wood that was issued to the manual training pupil was a piece of

inch board about a foot square and he was expected to learn to use tools by reducing this board to sawdust in various ways. To him the result of all this hard work was nothing but sawdust. No wonder he had to be scourged to his class. Now he makes something useful that he can take home and keep and there is a motive that brings him gladly to his work.

To the child, one of the strongest incentives to work in the music class is to have the music he makes heard by some one. That is one thing music is for. In looking back over my own childhood, I will have to admit that the desire to "show off" was one of the motives that drove me to the piano (and the rest of the family to the neighbors). Now this may not be the highest motive to appeal to, but as long as it is there, we may as well use it to get the pupils started.

METHODS

A number of methods of doing individual work have been devised. One which has attained great popularity consists of small slips

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of paper each containing a few measures of music, which are distributed to the pupils, each taking one and singing it when his turn comes. This plan is futile for several reasons. It takes precious time to distribute the slips and each pupil sees only the few measures he holds in his hand. When a pupil has sung his individual slip, he has nothing to do but to listen, which is a waste of time. Teachers who use this method forget that pupils learn a great deal about reading music by listening to others while they themselves are following the music the other pupil is singing. It is the same thing that makes class reading in language so effective. Pupils profit by the mistakes of others. Only the regular book should be used for individual singing so that all the pupils can work all the time, whether they are singing or not.

It is very important that individual singing, as well as all other school work, should be carried on without loss of time. Schoolroom efficiency is a study in itself and deserves the most serious and painstaking consideration.

A great deal of individual singing should be done in the first grade and in the kindergarten.

The following way is good because it does the work without loss of time and develops not only musical ability, but individual initiative.

The children should be seated according to their ability, the most tuneful in the back seats of each row. This is very important.

At a signal, let two pupils in the two rear seats of the same row stand. The first one should sing the song or phrase through once. The second should take it up instantly when the first has finished. When the second one has sung he sits, but the first remains standing, as the first one is to be the teacher for the poor pupils in his row. While the second child is singing, the third rises and is ready to sing as soon as the second one finishes, and so on down the row. The pattern singer in the back seat sings with those who need help. He should always stand behind the pupil he is helping, otherwise he himself may be disturbed by the bad tones of the poor singer.

All individual work, even in the kindergarten, should start at some signal and proceed without help or prompting from the teacher. The best signal is simply to give the

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name of the song and blow the first tone of the song on the pitch pipe.

INITIATIVE

The primary teacher usually fails in developing initiative. She is apt to feel that the children are only babies and cannot be allowed to do anything. She will tell each child when to stand and when to sit, when to breathe and when to eat, and when to do everything, so that when a child reaches the second grade, instead of having a single working habit, he is a well-drilled baby, who insists on having everything done for him. Montessori, for one, is showing us the error of our ways.

The individual singing in the kindergarten and first grade should go swiftly down one row after another without prompting from the teacher. The teacher should remember that it is not the particular song the pupils are singing but it is the habit of work they are forming that is of greatest importance.

SECOND GRADE

In the second grade the pupils should not

stand when they do individual singing from the books, as their hands are too small to hold the book in one hand and beat time with the other.

In the second grade, as well as the first, the pupil in the rear seat should be the teacher for his row. It is the ready reader with the *good ear* who should go to the rear seat, rather than the ready reader with the poor ear.

When a pupil sings a passage correctly, the school should approve it by singing it over after him without being told. Insist that the pupil sings the whole phrase with a perfectly smooth tone and with one breath before it is called correct. If a pupil stumbles the pupil teacher, who follows down the row, takes up the passage in strict time and helps the stumbling pupil through. The stumbling pupil should immediately repeat the passage once without help or prompting. The school should not call it "correct" unless the pupil gets it the first time without help. It is surprising how discriminating these young pupils soon become as they develop the habit of observing critically as another sings.

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When all the phrases have been sung correctly, individually, and have been verified by the school, the school should sing the whole piece by syllable. Next the words should be sung, a phrase at a time and verified in the same way. The pupils should then sing the song through with the words; then, without prompting, hold their books in the singing position and sing it again. Next close the books, with thumb in place so as to be able to open the book instantly, and sing the song from memory. With proper expression developed, another song is added to the repertoire of the school.

Individual work, as outlined above, is valuable to the child in many ways. First, the teacher folds her hands and tongue and lets him work. The pupil is assured of a chance to practice without fear of ridicule. He will be helped when he shows his need for it and not before. His perfect work will be rewarded by a better place in the room and the approval of his classmates. His mistakes will be corrected without embarrassment. Feeling free in every way, his mental energy can all be ap-

plied to the work in hand, and the mistakes will become fewer and farther between.

The teacher is often so fussy that the pupil is afraid to make mistakes and this feeling makes him all the more prone to make them. This is the nub of the whole matter. Individual singing is not something the pupil feels that he is obliged to do, but it is an opportunity to practice what appeals to him as something worth while. There is nothing in school work a child would rather do than to sing correctly before his classmates.

THIRD GRADE

Individual work should be done in the third and succeeding grades as outlined above, with the addition that the pupils will stand while singing.

In this grade and higher grades, it is questionable how much the teacher pupil should help the weak ones. It is better not to do so much helping as in the second grade, but to establish the rule that the pupil who cannot get started when he gets his chance and the one who breaks down for any cause will lose

his chance and the next one takes his chance instantly. This plan has many advantages, as it compels the pupil to prepare himself during his study time and it makes him quicker to seize an opportunity when it comes his way.

It has the following disadvantages: In each class there will be a few who are too indolent to work or who think it not worth while or impossible for them to learn to read music, so they simply stand up and lose their turn. The clever teacher will soon spot these and deal with them in various ways. The teacher pupil may help them as in the second grade, or better yet, the teacher pupil may drill them out of school. This is something that pupils like to do very much and a clever teacher will have the poor ones kept up to grade in music as well as in other things by enlisting the aid of the better pupils. This is good for all concerned. The teacher is free to do other work, the good pupil improves by helping another, and the poor one gets the needed help. The great lesson of coöperation is learned by all three.

TWO-PART WORK

When the school is singing two-part work individually four pupils should stand at once. The two in the rear should sing and the two in front be ready to start when the first two have finished. The element of team work is now added to the individual work, and this complicates matters. Each pupil has to learn to carry his part against another and, to do this successfully, he must not only read both parts but he must listen to two parts while he sings his own. There should be a great deal of simple material available for this purpose. None of the music books now on the market have enough simple material in two parts.

TUNING

In one-part work, blowing the pitch pipe is a sufficient signal for starting. In two-part work the two tones must be brought into harmony before the pupils start. In two-part work, the teacher should blow the keynote with the pitch pipe and the whole school should

sound the first tone in each part, having previously been told which side of the room is to sing the soprano and which side the alto. At the sound of the pitch pipe, all sing their respective first tones and hold them until the teacher taps twice. This signal means that the two pupils in the rear of the two selected rows start to sing the passage while the rest listen and study. If the first two pupils sing the passage correctly, the whole school will then sing it over after them to give it their approval. If the passage is sung incorrectly, the next two pupils take it up and so on until it is sung correctly. It will sometimes happen that when only one part is sung correctly, the other pupils belonging to that part will start to repeat the passage as if both parts were right. This will bring out the fact that the pupils who are not singing are reading and listening to but one part instead of reading and listening to both parts. The teacher should stop them at once as the school must not sing unless both parts are correctly sung.

Two-part individual work is often very discouraging at first, and teachers are tempted to

slight it and conclude that it is impossible. It will often be found that the readiest readers are slow to sing the lower part correctly, and also that two pupils, singing, will not keep together well. Let the teacher remember that the pupils are suddenly called upon to do twice as many things as before and to do them in a different manner and therefore they must have time to practice and learn how.

When two pupils do not keep together when singing two-part work individually, it will be for one or more of several reasons. The principal one is that they do not pay any attention to each other. The teacher will be strongly tempted to beat time loudly or have the studying pupils beat for them. Neither should be done. Let the pupils stand in adjacent aisles and require them to listen to each other.

LISTENING TO EACH OTHER

When pupils stand in adjacent aisles, it will be necessary for them to walk about the room to get into their places but this will give a chance for them to learn another very valuable

lesson. Let them learn to walk around the room so quietly that no one hears them. Let the singing pupils stand in the middle of the room and the two pupils who are waiting stand behind them so as to step into their places as soon as the first two have finished. The first two singers should then go to their seats without passing the next two in the aisles. Do not have the singing pupils stand in front of the class. You want the other pupils to listen to them and not to look at them.

The pitch pipe should not be blown for any of the singers except the first two. Neither must the teacher tell any of them, except the first two, when to commence. If she does either of these things, the pupils will lose the best part of the exercise. Pupils must learn to remember their starting tone. They must learn to catch it correctly by listening to the other part when they have forgotten their own starting tone. When neither of the two pupils can remember the correct pitch, the class or the teacher may give it.

Two pupils must start when it comes their

turn without looking at each other. They must do it by ear. This is the best kind of ear training. A singer must learn to keep with other singers by ear, and no child is too young to do it.

When pupils get more expert in hearing each other, they may stand at their own desks and not in adjacent aisles. It is a mistake to have them stand in the same aisle, as it brings them too near together.

When all the passages in the piece have been worked out correctly, individually, and have been verified by the school, the school should sing the whole piece in concert.

The words may now be taken up individually. When they have been learned in the same manner as the notes were learned, all the pupils may sing the piece through, pointing to the notes. They then stop pointing, hold the books up and sing it again. Then close the books and sing from memory with expression.

It is well to have all the pupils learn to sing both parts, but it is hardly wise to let them sing

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both parts of the same piece. They may alternate on different pieces.

KEEP GOING

The class should keep going without prompting in the two-part individual work the same as in one-part. When one song is finished, the pupils should take the next without being told. If the teacher wishes to speak to pupils, the individual work should go on just the same unless she says "stop" or taps three times. It is very valuable training for the pupils to learn to go on with their work, no matter what is happening around them. It also gives them practice in keeping track of more than one thing at a time. The old saw that speaks of doing one thing at a time is but a half truth. A child must learn to concentrate on several things at the same time. It is the time that it takes the average person to stop concentrating on one thing and focus his mind on another that wastes his life and makes him inefficient. He should practice concentration on several things while he is young, and the music lesson is a fine opportunity for doing it.

THREE AND FOUR PARTS

Individual work in three or four parts should be done as outlined for two. Three and four stand to sing and three and four stand to wait. At first, pupils should stand in adjacent aisles, as it is even harder to hear three and four parts than it is to hear two parts.

The school should sound the chord to start the first group only and this group should start singing when the teacher taps twice. This is the signal for the first group to start singing and the rest of the school to stop. The other groups should sing without signal when their turn comes. The school should respond only when all parts are sung correctly. It is not well to have the same passage sung too many times, since the pupils will lose interest and will get dull and slow in their reading. The teacher must use her judgment in this. If the pupils sing the same passage one after the other and make the same mistake they should be stopped and drilled on the troublesome passage, as it means that the later singers

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are simply copying the first singer by ear. When each pupil makes a different mistake it is well to let them work it out if it does not take too long. A good rule is to allow groups of pupils to try a passage and then if it is not correctly sung at the third trial, let the school sing it for them. It is difficult to make a rule that will fit this, and each teacher must use her own judgment.

In three and four-part work the question of material is again a difficult one. No book on the market gives enough simple material to start either three or four-part singing.

A great deal of individual work should be done in the seventh and eighth grades, in three and four parts.

LOSE NO TIME

In all individual singing not only must the different individuals and groups start without being told, but they must also start in exact rhythm with the preceding individual or group, but they must do this without losing a beat. To miss this point is to miss one of the best and most vital things in individual singing.

In the whole range of school work there is not a thing that approaches individual singing in four parts as a mind trainer. Think of the number of things a pupil must do when singing new music in a quartette. He must read four parts; he must listen to four parts; he must sing one part and do all this in time; he must keep track of words, meaning and expression. The pupils who are not singing have nearly as much to do and have the added responsibility of determining whether the music is sung correctly or not. Of course, it depends on the teacher whether individual work has all these values or not, but when it is rightly conducted it is of the greatest value. When educators really see the value of this work there will be much more time placed at the disposal of the supervisor of music, and the superintendent of schools will also see that the supervisor of music uses his time in a way that counts.

DICTATION

There is another form of individual work that should be done in every grade from the

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second to the sixth inclusive. It is a written exercise like the following:

The teacher should place a staff on the board before the class is called. This staff should be about three feet long, the lines very heavy and at least three inches apart. The pupils should be supplied with staff-ruled paper. The teacher writes on her staff the signature of the key the pupils are to use in the lesson. The pupils do the same. The teacher then blows the pitch pipe as a signal for two pupils to rise and be ready to sing. Then she begins to write groups of notes on the staff and the first child sings them as fast as she writes. He should sing them smoothly and hold the last one until the teacher writes another group or says "next." This means that the next child sings, the first one sits, and another one rises. The class looks at the board and listens to the singer. Continue this exercise for half a minute. The teacher should now dictate groups of tones by syllable for the class to write. Let some pupil sing the dictated notes while the pupils in the rear seats go along the aisles and see that the pupils write the notes

correctly. Continue this exercise for half a minute, and then start the lesson in the books. The last tone dictated should be the first one in the piece to be sung. The individual work just outlined is to encourage rapid visualization.

SING WORDS FIRST

In doing individual work, as well as concert work, pupils should sing the words first to their songs in every grade as much as possible.

MOTIVE

A good motive for individual singing is to limit the progress in the book to what the pupils can do individually. Another is to give concerts. In preparing for concerts, select the program from the book that is being used and teach the pieces as a part of the regular music work. To qualify for a chorus, each pupil should be able to carry his part in a duet, trio or quartette, alone, against the other voices, with a smooth, pleasant tone and come out on the key without the aid of an instrument. The pupils and teachers should unite in select-

ing pupils for these quartettes. The pupils are often more difficult to satisfy than the teachers.

One most amusing and instructive incident occurred shortly before my first Minneapolis concert. In one room I casually asked how many were to be in the concert. Perfect silence. Some looked grieved and more looked "huffy." The row of basses looked sheepish. I asked again and a small girl snapped out, "Nobody." I said, "That is too bad; what is the trouble?" With a withering glance at the row of big boys, she exclaimed: "None of the basses can sing." There it was. None of the pupils could sing in the concert, as they had to go by quartettes and there were no basses available. I said, "That is too bad. Your teacher and I haven't time to do it. Why don't some of you pick out the likeliest voices among the basses and teach them to sing?" Their faces lighted up. I said no more and went my way. Three weeks after, I visited that building and at the piano in the lower hall was a tableau: A big, perspiring youth surrounded by three girls.

They were all so interested that they didn't notice me and I heard this Parthian arrow, from the small feminine leader, light in the quivering soul of the toiling bass. "You great big Ike, don't you know that's 'do'?"

There were other similar groups about the building and, to make a long story short, that room sent four quartettes. The boys had learned several things besides how to sing the test piece. They had had a small lesson in public spirit, team work, and coöperation.

We had three general rehearsals of one hour each, and the concert was a great success. The chorus was a good one to handle, as each member of it was an independent singer and they quickly learned to follow the baton. They sang in perfect tune, as each voice was singing the part that was easiest for it. They sang two verses of "Sweet and Low" unaccompanied and came out on the key. There was no one absent from rehearsals or from the concert, as each one knew that it meant a whole quartette dropping out if one pupil stayed away. The chorus was perfectly balanced, as there was the same number on each

part. There was no inattention or disturbance at any of the rehearsals, as it was distinctly understood that if there was, the one making it would have to pick out the rest of his quartette and take them home with him. They could easily figure out what it would mean if the disturbing one were left alone with the other three members of his quartette and so there was no whispering or other trouble of any kind at the concert or rehearsals.

The effect on the district was immediate and final. The people of that district were much pleased and the pupils got a new idea of the dignity of music. Later we gave a number of concerts in the different parts of the city, and all the choruses were chosen in a similar manner.

The pupils are now so used to individual work that they take their turns as in other subjects. They do not always sing correctly and probably never will. But the fact that they realize the value of individual work and take that way to learn is sufficient guarantee that they will get something permanent as the years go by.

CHAPTER VII

BEGINNING SIGHT SINGING

WHERE to commence the reading of music is a mooted question. Some say early, some say late. Judging from results, some do not seem to believe in it at all. Taking everything into consideration, it seems that the beginning of the second grade is the proper time to start sight singing.

We used to begin teaching the scale the moment the child was safely in our clutches, but we know better now and realize that he must have a musical experience before he learns to read music, the same as he must have a language experience before he learns to read language. The child should know a number of rote songs, and be able to use his ear and voice intelligently before he begins to read music. I have seen most excellent reading done by pupils in the first grade who commenced note reading at the end of four months of rote

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work. This was under a very exceptional primary teacher who believed in letting children work. All children like to work until they have become discouraged by the teacher, who thinks it is her duty to keep her pupils from working as long as possible.

PATTERN SONGS

Ten or fifteen of the rote songs taught in the first grade should be used as pattern songs for beginning music reading. These pattern songs should be slow, short, and simple, with well marked phrases and no divided beats. There are a number of systems of music books that commence the reading of music by the use of pattern songs, but the pattern songs are usually too long, too difficult, and too rapid. They should be as simple as the songs to be read by note later. It is from these pattern songs that the children observe the process of music reading.

The pattern songs should be very carefully chosen and very carefully taught in the first grade. The syllable names should *never* be taught in advance as an extra verse in a rote

song, as is almost universally done. They can be taught much more quickly and far more effectively while the children are looking at the notes.

The pattern songs should be in several keys. Four or five in the first key, two or three in the second, and one each in the rest of the keys. Each phrase in the book first used should be on a line by itself so that the phrasing will be clear and the notes should be very large and plain.

Great care must be taken to have the pattern songs properly sung. If the pupils have learned to sing well and can sing each phrase with a perfectly smooth, steady tone, they will have little or no trouble in learning to read music. This point cannot be too strongly emphasized. If second grade pupils do *not* sing with a smooth tone, it will be of no use to try to teach music reading until the smooth singing habit is established.

The pupils begin learning the intervals of the scale by singing the pattern songs from the notation. The tones should be sustained in order to make clear and vivid impressions. If

the tone is choppy, it is an indication of poor attention. The attention is always *poor* when the tone is jumpy and is always *good* when the tone is smooth. The very fact that the tone is smooth and sustained means that the children have learned the self-control that is necessary for the close application required in reading music. When the tone is smooth, the pupils will not only be able to hear and see the various elements that make up the songs but they will be in that calm, alert mental state necessary for learning anything.

FIRST LESSONS IN MUSIC READING

Send to the fourth or fifth grades for as many good readers of music as there are pupils in the second grade class. Let these children sit with the second grade pupils and teach them. Much depends on the success of the first few lessons. If a child understands a problem the first time he looks at it, he has it to keep, and a fine mental habit is formed. If he merely looks toward it he gets duller instead of brighter. Observation of this fact is one of

the secrets of the success of the Montessori method.

READING PATTERN SONGS

Lay the books flat and square in the middle of the desk. Open the books to the first pattern song and have all the children sing the words. The young children do not, of course, know the syllable names, but the older children can read them. The younger children, knowing the words and the tune perfectly, will be greatly interested in seeing the picture of the song they already know. The older children should sit at the right of the younger ones and sing the pattern songs by syllable, at the same time showing the young children how to point to the notes.

HOW TO POINT

The last three fingers of the pointing hand should be doubled against the palm. The thumb should be held firmly against the middle joint of the first finger. This will keep the first finger stiff and make the down and up

movement of the hand come from the wrist joint as the first finger, extended straight, points just underneath the notes, one point to each beat. This little trick of using the hand correctly in beating time is very important. If the child moves his whole forearm, he will not be able to point accurately under the notes and if he uses his finger only, it will be apt to go too fast and destroy the regularity of the rhythm. Regularity in the down and up movement of the pointing hand must grow into a fixed habit as soon as possible. The necessity of this will be seen later. The children have one habit already established, the steady movement of the rib and waist muscles as outlined in the chapter on singing. Care must be taken that this first habit is not impaired while acquiring the second. Without the first habit, the second would be futile.

Let the older children teach the younger ones this movement of the hand as they sing the syllables of the pattern songs. Let the pupils go over the pattern songs a number of times, pointing to the notes as already explained. Do not dwell too long on the first song, which

should be in the key of E or E flat, so that "doh" comes on the first line. After going over the first pattern song four or five times, the older children should stop singing and let the younger ones try it alone. The older children may help when the younger ones stumble. Be sure that the hands move steadily, no matter how many notes the pupils miscall. The tone should go on smoothly, no matter whether the children sing anything correctly or not; in short, preserve the logical sequence of *sing first, time second, and notes third*. The older children will not be needed after the first four or five lessons, although it may be well to have one retained for each row for a week or two longer, so that the younger pupils will not go astray.

INDIVIDUAL WORK

Just as soon as the second grade pupils, as a class, can sing the first pattern song correctly, let individuals try it. In doing individual work, start with the pupil in the back seat and let each one try it down the row, the teacher-pupil going down the aisle and helping each one

as needed. Let each child try a phrase and if it is right, let the whole school sing it after him without being told. If not, let the next pupil do it without being told, as they were in the habit of doing in the first grade. You are trying to develop initiative, so begin early.

Individual work, if skillfully done, will interest the children very greatly and they will soon ask permission to take their books home. Let them do this, for it is by the constant singing of the pattern songs that children learn tones and rhythm and become familiar with the staff notation, knowledge that will soon be used in reading new songs.

USE OF CHART

Prepare a chart that is a facsimile of the first pattern song. As soon as the second grade children can sing this song from the books and a few of them can sing it individually, the teacher should point to the notes of the same song on the chart and require the pupils to hold each note until she points to another or says "stop." The pupils should go from one tone to another without making a

pause between. This will enable them to compare tones more accurately and learn intervals with much greater facility. It will also emphasize the habit of singing the "smooth, sustained tone." In pointing to the notes as they occur in the song, the teacher should require the pupils to hold some of the tones longer than the rhythm requires, in order to contemplate the relationship to other tones. A slight variation from the melody will help the children to image the tones more independently. The pupils now begin to see, hear, and recognize the different tones that go to make up the tune. Much of the chart work should be done individually.

STAFF CHART

So far, the children have seen principally the notes and very vaguely the places of the notes on the staff. The next step is to make them see the lines and spaces of the staff more clearly.

Prepare a chart, consisting of a bare staff with heavy black lines about three inches apart, without clef or signature.

The teacher points to the lines and spaces as the children sing. The pupils hold each tone until the teacher points to another line or space or until she says "stop." The voices should not stop when passing from one tone to another. The teacher who neglects this point will never teach second grade music well. The school that sings with a perfectly smooth tone will do ten times as much music reading as the one that sings with a choppy tone. The reason is this: the pupils are comparing tones all the time and if the tones are short and far apart they will forget one before the next is heard. The slow tones compel deep breathing, which in turn aerates the blood more rapidly and makes the mind more active and retentive of impressions.

The teacher may vary this exercise by calling for the tones by naming the lines and spaces thus: "Sing the note in the first line, on the second line, on the second space," etc. The pupils should be looking at the staff when they do this. If each one had a large staff on a piece of paper while doing this, it might also help a little.

The children should have a great deal of practice in recognizing the various elements that go to make up the notation of music. A number of little helps are here appended and the children should do them as "seat work."

The best one to use is to let the children take unruled paper and draw the staff and copy the notes of the songs on the staff and write the syllable names underneath. This can be done with the pattern songs and the new reading songs as they are learned.

Another device is to have small desk charts with bare staves and allow the pupils to reproduce the notes with lentils or small disks.

This copying of the songs should begin as soon as the pupils have learned the first pattern song. The teacher will not have time to correct all this seat work, but should allow some of the quicker children to help the poorer ones.

READING NEW SONGS

As soon as the pupils can sing the pattern songs in the first key correctly, individually

(the teacher must use her judgment as to how long to wait for the slow, the lame, and the lazy), the reading of songs that have not been learned by rote should begin. The class should be ready for this at the end of the third week—sooner, rather than later. Care must be taken not to be in too much of a hurry, but there is greater danger of going too slow.

Now let the pupils turn to a song they have not learned by rote. It must be very simple and in the same key as the group of pattern songs they have been studying. In the work already done with the pattern songs the signal for starting has been merely the blowing of the pitch pipe. This is sufficient for the new songs. Sound the pitch pipe and see what they will do. If they are well prepared and the teacher has not talked at them all the time during the preparatory work, they will sing the new song right off the first time. If they do not do this, let them try again, in concert of course. If, at the third trial, they do not do this, go back to a pattern song in the same key and repeat the preliminary drills already described and then try again.

PHRASING

In all the pattern song work the teacher should insist on proper phrasing. The book should have one phrase to a line and the pupils must be watched very closely to see that they take breath only at the end of each phrase. If this habit is well established the pupils will phrase new songs properly. If they do not, they must be made to do it at once. There should be no poor phrasing with the new reading. Not only must the pupils sing the phrases correctly the first time, as to length, but they must carry a perfectly smooth tone through the phrase the first time they go through it. Also the rhythm must be slow and even, no matter how many notes they miscall or how many tones they get wrong.

The logical sequence of reading music must be observed: Tone, Time, Notes, and then Words and Expression. Permitting the pupils to stop the rhythm to get the name of the note is very objectionable. Let them use any syllable if they cannot think of the right one at the right time. It matters not what mistakes

they make in pitch or syllable names so long as the tone is smooth and the rhythm steady. If permitted, the pupils will quickly form habits of uneven tone and rhythm that will be very difficult to overcome.

Strict adherence to this rule of teaching the elements of music in their logical sequence will do much for the child's mind as well as much for his music reading ability. The same problem is found in the writing lesson. Speed first and accuracy next. Teachers are apt to think the tone or letter is the important thing. The important thing is the *habit* the child is forming. Get the big things right first.

INDIVIDUAL WORK

When the pupils can sing the new song correctly as a class, let individuals try. Let the pupil in the rear seat sing the first phrase. If he sings it correctly the whole school may sing it after him to tell the teacher it is right. If it is incorrect, the next pupil takes it up and so on down the row until some one sings it correctly. The pupils are supposed to be seated according to ear and reading ability, placing

best singers in the back seats. If a pupil names the notes correctly and gets the tones wrong, he must not be put in the rear. It is not a good plan to have children with poor ears in the rear seats, even if they do read well.

As this individual work goes on down the row, the pupil in the rear seat should rise and follow down the row to be ready to help the pupils who stumble. This helping must be cleverly done and the rhythm must not stop. The helping child must help only when help is needed and then help by taking up the tune where the child stumbled and carrying it along in time. The pupils must not call it right when a child has to be helped. Allowing the pupils to teach each other is a fine thing for the pupils and leaves the teacher free to direct and teach others who need it.

It is a good plan to allow the child who has been helped to immediately try it alone once or perhaps twice before the next pupil takes it up. It will not do to allow him to try it too many times, as the lesson must proceed. It is a poor plan to allow too many children to try the same passage, as this will make slow

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readers of the class. A good plan is to allow only three or four pupils to try the same passage and then if it is still sung incorrectly, the whole class may sing it. The teacher must use her judgment in this as in everything else and fit her methods to her pupils.

SINGING WORDS

As soon as the class and a number of individuals can sing the notes of the new song correctly, the words should be applied. The application of words to notes must be skillfully done if the pupils are to learn to read music. What the children will *want* to do is to remember the tune. What they *must* do is to read the tune as they are applying the words. In other words, if the word comes on "do" the child must think "do" as he sings the word. This is where the teacher must watch the working of the child's mind very closely.

Instead of allowing the pupils to point to the words while they are singing them, they must point to the notes instead, to keep the tones in mind. To help the teacher follow the child's mind and to see whether he is thinking

tones through the notes or merely remembering the tune, let the pupils point above the notes so that the notes will come between the end of the pointing finger and the words. The pupil should lay the fist on the book above the notes and turn the pointing finger towards himself. By leaving the outside edge of the hand on the book or desk and rolling the hand there will be about two inches down and up motion to the extended first finger which will keep the time steady and enable the pupil to bring the end of the first finger just above the note as he sings the word. This little point can not be too closely watched by both pupil and teacher. It is a perfect index to what the child is thinking about. If he is thinking of the syllable name of the note, the finger will come down exactly above the note. If he is thinking of the words only and trying to remember the tune, his finger will come down anywhere. He may cover the note and point to the word. This means that he is not thinking of the note at all but is trying to remember the tune. Here is where teachers fail very often. The difference of an eighth of an inch in the placing of

the tip of the first finger when pupils are singing the words of a new song spells either success or failure. This seems so small and trifling a point that teachers often fail to grasp it at all, and their music is a failure as a consequence. I have often been criticized for having pupils beat time too much, but beating time and pointing to notes is not all for the child—it is partly to help the teacher to know what the child is doing and the teacher who does not watch closely the working of the child's mind all the time he is in school had better change her occupation.

When the pupils are reading the syllable names of a new song, the time must go on correctly. In the reading of words, this is true also but there are a few exceptions. When the pupils are applying the words to a tune, let them go through it in absolute rhythm the first time. When they are sure of the rhythm and the tone is perfectly smooth and there are still some mistakes, the teacher may risk a little help in the following way: If the pupils are thinking the syllable names of the notes as they are singing the words, there will be no

mistakes if they are thinking the tones correctly. To test this the teacher may tap once (as outlined elsewhere) or say "note" when the pupils are singing a word to a wrong tune. At this the pupils should put the pointing finger down on the book above the note and hold it there while they hold the tone. If the pupils respond instantly with the syllable name, it is proof that they are thinking the syllable name. If they hesitate and have to think before responding, it is proof that they have been guessing and they should be trained not to guess but to think. If they respond instantly with the syllable name and have the tone wrong, the teacher may tell them it is wrong but they must find it themselves. If they do not get it, the teacher may say it is higher or lower until they find it. The tone must not stop during all this and as soon as the correct tone is found, the word should be sung, and at two taps the rhythm taken up and the song continued.

FINISHING A SONG

As soon as the pupils can sing the words of the song through correctly, while pointing, let

them hold the book up in both hands with the elbows on the desk as far apart as is comfortable, the chest held high and the top of the book about on a level with the eye. Let them sing the song through once, looking at the book. Then let them close the book, keeping the thumb in place, and sing the song from memory. If they know the words of the song and have read the meaning, they will sing it with good expression, but if the expression does not suit the teacher, she should ask the pupils to tell her what the words mean and thus bring out the meaning of the song with its proper expression. It is not teaching expression for the teacher to stand up and beat time before the class to show them how to do it. The pupils must be left to express their own ideas instead of the teacher's. As soon as the proper expression is obtained and the song memorized, the pupils have a new song added to their repertoire.

Holding up the book and singing and then closing and remembering and then starting along on the next piece should be made a habit

as soon as possible and the children should learn to know when a song is finished as well as the teacher, without being told. The machine should be a "self starter" in all school work and especially in the music.

THE SECOND KEY

When all the songs in the first key have been learned, turn to the pattern songs in the second key. The older children will not be needed here and you will very likely find that if you tell these children where "do" is in the new key, they will sing the syllables correctly. If they do not, the teacher may sing the syllable names to the children until they know them, the pupils pointing to the notes on the page as before. A drill on the bare-staff chart will help. If needed, a chart of the first pattern song in the second key may be made and used. This all depends on the way the pupils have learned to use their eyes and ears in the first key. Many teachers say that pupils should change keys frequently, but this need is exaggerated. They must stay on the first one

long enough to learn it. Remember too that in this first key they are also learning the intervals of the scale as well. The third key will go easily and after that it will make but little difference where "do" is, so long as the pupils know where to find it. Teach them at once this rule, that the right hand sharp is "ti" and the right hand flat is "fa."

ADVANCE INDIVIDUAL WORK

So far, concert work has preceded the individual work. After two months in the second grade this should be changed. The new work should be taken individually first, or at least a part of it.

A good proportion would be to have one piece in advance sung individually first and two in concert. The ideal way is to have all the advance work sung individually, but this would not allow enough practice in reading for all. If there is too much individual work done, the love of singing languishes. If there is not enough individual work done, the pupils will not know anything. The teacher must find the happy medium.

MATERIAL

The second grade should read at least four or five of the primers now on the market. If the children are confined to any one primer they will never learn to read music any more than they would learn to read words if they used only one language primer. The great need of school music is enough simple material for this grade. The books all get hard too soon.

COMPASS OF THE SONGS

Pupils in the second grade should not sing below D. G above the staff will not strain their voices, if they sing softly. Transpose all music into this compass.

WRITING MUSIC

When second grade pupils have been reading music about two months, they should begin writing music to dictation as outlined in the chapter on individual work (page 49).

It will be noticed that little has been said about drills on intervals from the bare staff.

The teacher should remember that reading new songs is the best interval drill and she should use her judgment as to how much special drilling to do.

CHAPTER VIII

EAR-TRAINING

To be a good singer, a person must not only have a good voice but a correct ear that will keep him in time as well as in tune. Teachers have invented numerous schemes for training the ear. So numerous and so queer are the devices used for this purpose that "ear-training" has fallen into disrepute among many thinking teachers. It is true that the pupil must have a great deal of ear-training before he can do concerted or even solo work successfully, but it must be done in a sane and sensible manner.

There are numerous "ear-training" stunts that are worse than a waste of time. All of those in which the teacher or pupil sings tones for others to name belong in this category. I recently met the principal of one of the grade schools of a certain city and asked her how she liked her new supervisor. She was very

enthusiastic over the new arrival—called her a hustler and told how she had given the fifth and sixth grades a new set of ear-training exercises that took ten minutes daily to perform. As she had previously told me that the daily music lesson was but fifteen minutes, I asked her when the pupils were to sing. Her reply was somewhat vague.

The usual ear-training stunts are bad because they prepare the pupil for the future rather than the present. This makes them of no educational value. To be useful, interesting, and valuable, all drills and exercises should have a direct bearing on the work in hand. The need of drill should be made very apparent to the pupil or there will be a lack of interest and consequent waste of time and energy. This widespread educational weakness is not wholly confined to music. It pervades nearly everything done in the schoolroom.

The best ear-training comes from singing songs, either individually or in concert. Let the pupil do enough of this in a proper manner and his ear will be well trained without waste of time, interest, or energy.

The ear performs several very complicated and important functions. It tells the singer whether or not his voice is in time and tune with other voices or instruments; it enables him to recognize the power, quality, and relative pitch of sounds and to hear all the tones that are sounding.

Keeping the voice in tune with other voices or instruments cannot be learned too early. If it is not learned at home, it must be taught as soon as the child enters the kindergarten or first grade. This is very closely connected with smooth singing, and the teacher should not forget that it is impossible to begin ear-training of the proper sort before the child has learned to make a smooth, steady tone, for it is the pupil's own voice sounding with others that trains his ear. Nothing else will do it so easily or effectively. He may listen to musical sounds, but he will not sing in tune until he has had plenty of practice in making his own voice blend with others.

When children begin to sing in school a few of them will sing the tunes correctly the first time they try. These are naturally tune-

ful ones or, as it is usually expressed, these have "natural musical ears," and will not have to be taught to sing in tune. These should be placed in the rear seats. A number of others will be able to follow the tune somewhat closely but will not be able to sing perfectly in tune. These should sit in front of those who sing perfectly. Yet others will be found who have no idea of singing in tune and these will sit in the front seats of each row.

The latter two classes must receive special attention in order to bring their voices into perfect unison with the other voices. Later they will learn to follow the tune alone. These children must be tuned or taught to tune themselves in much the same way a piano tuner tunes the piano.

"BEATS"

The following exercise is exceedingly valuable for improving the ear of the teacher and making her more critical in detecting imperfect intonation. Often teachers with a perfect ear overlook these imperfections because they do not know exactly what to listen for.

Strike, very loudly, one at a time, a number of keys near the middle of the keyboard, holding down each key until the sound has entirely died away. If the piano is slightly out of tune (it is better to use one that is a little out of tune) the sound of each tone will waver or will have "beats" or will "whine," as the piano tuners express it. Some of the tones will waver rapidly, some slowly, some not at all. Three wires are struck by each hammer at the same time in the middle of the modern piano. When these three wires are exactly in unison, the tone is perfectly steady. When they differ in pitch, the tone is unsteady as already described. The only thing the teacher need learn in this exercise is to hear the wavers or "whines" and a little practice will enable her to do so. If the wavering is rapid, it means that the tone is badly out of tune. If the wavering is slow, it means that the tone is more nearly in tune. If the tone is perfectly steady, it means that the three wires are in perfect unison.

The teacher must learn to hear the wavers and "whines" in the singing of the pupils and

tune the class as the piano tuner tunes the piano. The pupils themselves should be taught to listen for these wavers and to eliminate them by sliding their voices up or down until the wavers disappear and they are in perfect harmony with the rest of the class.

TUNING A CLASS

In the kindergarten and first grade perfect intonation may be developed in the following way: As soon as the school has learned a slow, smooth song, teach the pupils to hold the last tone in the song or a phrase as you signal for it (as explained in the chapter on reading music, page 35) by tapping once. If the tone is not smooth (it will not be at first), stop the poorer singers and allow only the better ones to hold the tone until it is perfect. Then bring the rest of them in one by one, stopping those who make the tone waver as they enter. This exercise may be used for a minute or two at each lesson and all will soon learn to make perfect unisons.

Do not construe this exercise to mean that the pupils who make wavers should not sing at

all the rest of the time. It is only on the tests that they should be dropped out and they should have practice in coming in at every lesson until they can take up the tone of the school without interfering with its smoothness. The smallest child will soon learn to listen for, hear, and eliminate the wavers on long tones and afterwards be able to apply the principle to more rapid passages.

PART TUNING

When the music has more than one part, the ear-training problems will be somewhat different, since the opportunity for discordant singing is greater. Not only must the pupil keep in tune with the other voices on the same part, but the different parts must be in tune with each other. To give the pupil a chance to learn to do this, the teacher may use the exercise outlined in "part singing" where the teacher taps once and the pupils hold the tone or tones they are singing. Let us suppose the pupils are singing a three-part song and the teacher wishes to test a certain chord. When the pupils reach it, she taps once and

they hold the chord. If the chord is perfectly smooth, she may tap twice and send them on. The chord will waver if the tones of the chord are not the right distance apart, even though each tone is perfectly smooth when sung alone.

At this age, pupils should be able to hear "beats or wavers," but suppose they do not. The teacher may say, "Make it sound smooth." If this does not remedy the trouble, practice each tone of the chord separately until it is perfectly smooth. After each tone of the chord has been verified separately, combine them one at a time, being sure that each added tone does not make the combination waver. As soon as the chord is steady, send the pupils along by tapping twice.

SLIDING VOICES

In testing one-part music in the intermediate grades tell the pupils to slide their voices up or down a very little until the sound becomes steady. Do this also when testing one of the parts in part music. Put the parts together as a violinist tunes his strings. Tell the pupils

to slide their part up or down a very little until the combination sounds smooth.

Singing in perfect tune can be learned by any school if the habit of smooth singing is first established and pupils are given practice in smoothing up their chords. Part singing in the upper grades can be and should be in as perfect tune as a good string quartet.

Nothing in the whole range of music is lovelier than young voices singing suitable music in perfect tune. Tuning appeals to young people. They are very quick to learn to sing in perfect tune if their attention is called to the beats or wavers that arise from singing out of tune.

When the teacher is testing chords for smoothness, let her stay away from the piano. The temptation will be to step to the piano and sound the chord for the school. If the teacher does this, the pupils will get a bad example. A piano is always out of tune on the chords, even when an excellent tuner has just left it, though the unisons and octaves are smooth. An explanation of the reason for this is too long to be put in here. Suffice to say, your

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pupils can sing in better tune than the piano can because they can make smooth chords and the piano cannot.

The following is another ear-training device for pupils who are singing part songs. The teacher may call the words or syllables of the song one by one and the pupils may respond by singing each word or syllable called for. They must not let the tone stop and must not leave gaps between the tones. The teacher should see that each chord is held until it becomes perfectly steady before she calls for the next. Going through a piece that is badly sung in the manner just described will improve it wonderfully. This exercise, like any other, is only to be used when needed. When the pupils can sing in tune, its usefulness is ended. It is but a device to establish the tuning habit and when a habit is established, pupils should use the habit and not the device.

REMEMBERING INTERVALS

After learning to recognize unisons, the ear must acquire the ability to remember intervals. Some ears will be able to do this at once and

their owners will sing a tune correctly. With these we are not concerned just now; our work is with those who cannot do this. There are no exercises to be given to develop the ability of the ear to recognize intervals in tunes, other than to let these pupils sing songs very slowly in unison with other voices at first, and then let them try to sing the same songs alone. If they do not get the tune straight when singing alone, they should sing with a good singer until the ear verifies and remembers the intervals and keeps the singer in the right tune-track.

VOICE QUALITY

A singer may be able to tell when he is singing in tune and also how much power he is using, but it is always difficult for him to judge the quality of his own voice. He must be constantly reminded to listen carefully to the quality of his tone. Almost all singers are very sensitive about the quality of their voices and bitterly resent criticism. This is very foolish and teachers should be very careful not to allow pupils to grow

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up with such sensitiveness. A singer needs help on this point more than any other because he cannot hear the quality of his voice, and must be told again and again if it is bad. He should be told this plainly and kindly by the teacher, and pupils should be taught to tell each other how their voices sound. The pupil himself should be encouraged to ask how his voice sounds.

If a voice does not sound well, there are a number of things the pupil may do to make it sound better. First, sing softly; second, send the breath out more smoothly; third, hold the chin out a little farther and open the mouth a trifle wider. This subject is fully explained in the chapter on voice training.

HEARING PARTS

The singer must learn to hear all the parts that are sounding. This can best be learned by tapping exercises, already given, where the teacher taps once and the pupils hold a chord in the song they are singing. This is a most valuable kind of ear-training and a great deal

of it should be done until the pupils are able to hear all the parts distinctly.

Holding chords to allow the singers to get in tune and to hear all the parts is not only a most valuable exercise for singers in school but also for church choirs and all other musicians doing concerted work, either vocal or instrumental. Choruses and orchestras especially do a great deal of it. It is most valuable for newly organized bands and orchestras. The first thing the leader usually pays attention to is the time and spirit of the piece. Intonation should receive the first and the most attention. Wounds in the intonation are usually left to time and chance to heal. It would be far better to stop the players on chords as outlined above at the very beginning and let them learn early to keep in tune with the other instruments.

HEARING RHYTHM

The singer must also acquire the faculty of hearing how fast or slow, how loud or soft the others are singing, and learn to accommodate

his voice to the others in both speed and power. This is very important and should be drilled upon from the beginning of school music to the end. A good quartette choir learns to do this after singing together for some time. Some singers have this faculty naturally but most of them have to learn it. It is a faculty that children acquire very easily if given the chance to practice it enough.

The teacher should never beat time when her pupils are learning new songs or singing old songs in concert. If a person cannot harmonize with other voices and instruments both in tune and time, he must be given the chance to learn. If the teacher beats time in any way the pupils will follow her and neglect to listen to and neglect to hear the other singers and players. If the piano is used a great deal the pupil will follow that and not listen to the others. He will not sing in tune as well with the piano, as the smooth tone of the voices will be drowned in the piano's roar, as it is often played. Even when the teacher wants the song sung faster, she should not show the pupils how much faster nor should she in any

way set the time. She should simply say "faster" and let them get it. This will result in pandemonium at first and the teacher will be tempted to help. Help should not be given because the pupils are simply trying to learn to keep together by ear and they should be allowed the chance. This is another place where the teacher should fold her hands and tongue and let the pupils work it out.

It should not be understood from the preceding paragraph that the piano should never be used in the schoolroom. Far from it. The ideal schoolroom will always have a piano in it and the piano will be used a great deal. It should never be used until the pupils can sing a song perfectly without it and then it should be used as an accompaniment and not as a "coverer." The piano covers a multitude of vocal sins, but it sounds better with vocalists who do not sin.

Choruses of three or four hundred should learn to keep together by ear and not by eye at first. When they are getting ready for a public appearance, that is another matter, and then they should learn to follow the baton so that

the expression desired by the leader can be brought out. When the pupils have been trained to listen to all the parts at once and keep together by ear, it is a simple matter to train them to follow the baton.

MONOTONES

There are very few real monotones, but it is the term usually applied when people sing out of tune. The first remedy for the monotone is to teach him to carry a perfectly smooth tone. This will not always cure him but it is effectual in most cases. To prevent the monotone from spoiling the ears of other pupils, he should be seated in the front row where he cannot be heard by the pupils back of him. The foolish practice of making the monotone keep still takes away his only chance of ever learning to sing in tune. He must learn to make his own voice go first, and how can he do this if he keeps still? It is his own voice, in combination with other voices, that he needs to hear; no amount of listening without singing is going to help him. One might as well try to teach a child to walk by holding

him in the window to watch the neighbors go by, as to set a monotone to listening. Let the monotone sing softly and smoothly with others and he will soon be able to adjust his voice to correct pitch.

If a pupil has learned to sing with a sustained tone and has not learned to sing in tune, a simple exercise like the following will help him to hear and make unisons with other voices. Let the whole school sing a tone several steps higher than the one the monotone usually sings. While they are holding this tone steadily, tell the monotone to slide his voice up and he will always stop when he reaches the pitch the others are holding. I have never seen this fail and it is especially effective with older pupils who have never studied music.

Once in a great while a pupil will be found who cannot slide his voice at the first attempt. He does not know what you mean. Let this pupil put his hands on his ribs to be sure that he makes a smooth, long tone. Then let him start his tone and while the other pupils sound a higher one, let the teacher commence on the

tone the monotone is sounding and slide up, telling the monotone to follow her. The teacher should slide away above the other voices, as it is the wide interval the child hears first. The monotone will usually do this after one or two trials and will invariably stop when he reaches the tone the other pupils are sounding. He has now heard a unison and knows how to bring his voice into tune with the other voices. With a little help now and then he will be able to work out his own salvation.

If following the teacher's voice does not make the pupil raise his voice, tell him to yell at some one in the next room or out in the yard and his voice will at once run up to a higher pitch. Let him keep doing that until he knows what is meant by sliding up and then let him try sliding into unison with the other voices.

Sometimes it helps a child who cannot raise his voice to ask him to "trill" to someone at a distance. Every child will be able to do this, and from this higher tone he can work out the unison with other voices and from the unison the rest of the tune. This work should be done after school, as there is hardly time to do

all the individual work necessary to rescue these unfortunates in the regular lesson time. Other pupils are glad to stay after school to help, if they are asked in the right way.

CLEAR PART-SINGING

When pupils start part singing, there are always a few who drop from the pitch and have to be tuned over again. This is especially true in beginning three and four-part work. The altos will be inclined to sing the soprano an octave lower, and the basses will try to do the same two octaves lower. Here is where the teacher's ear needs to be trained as well as the pupil's and the tapping exercises will train the ears of all concerned and the teacher will know, as well as the pupils, when the pitch is correct.

When seating the pupils in a school where singing bass has just been begun, it is well to put the basses in front of the second altos so that the second alto boys will not be so apt to go down and try to sing bass. They will want to do it long before it is time and they must be watched or they will be trying it in the class.

When requested to sing their own part, they will usually try to convince you that the part is too high, but "be from Missouri" in such cases.

MOVE QUIETLY

Another very important form of ear-training is teaching a child to move without noise. Children should be taught early in life that they must not annoy others, especially in the school-room where everyone is trying to hear what is going on. Pupils who are allowed to go "clumping" around are not only learning to be very selfish, but are destroying the efficiency of the class.

Young people who annoy others carelessly should not be excused but should be taught that carelessness is but a bad form of selfishness. Noisiness is particularly heinous because it steals from others their time and their nerves. It is not sufficient to simply tell a child to be quiet, he must be taught how to do it. Ear-training on this subject should commence in the home, but as it seldom does, the kindergarten and first grade teacher must begin it. The

solution of the noisy child problem is very simple. He must be taught to listen to every move he makes. As soon as he does this, he will become expert in moving quietly.

It is foolish for a teacher to tell a room full of children of any age to "sit still," because it is impossible for them to do it. So why weaken your hold on them by asking for something that cannot be done? There is a much better and more sensible way. Let the teacher ask how many can sit perfectly still for five minutes. Nearly every hand will go up. The teacher may say, "I am sure it cannot be done, but if you think you are able to do it, just try it."

Of course, some one will move in a few seconds and that will prove her point. The effort to sit perfectly still will be most tiring to all and the teacher may then remark, "Of course, you cannot sit still five minutes and nobody wants you to try, because it is not a good thing to do."

Everyone will relax and the noise will recommence.

Now the teacher may ask, "Can you hear well?" Of course they will say yes.

"Now listen and hear how many noises are going on."

It will become as still as death and the clock will tick with terrific loudness.

"That is the way it should be in the school room, so that we can concentrate our minds on our work. Now as we cannot sit still and as it must be quiet so that we can work, what are we going to do?"

The answer will usually be, "Keep as quiet as we can."

"That will not do, as we must be perfectly quiet." The solution is simple. The teacher may say, "Just use your ear every time you move and it will be quiet. Move all you like, provided no one hears you." This will put into the pupil's hand the exact tool he needs and then let him work out quietness for himself. When a child forgets and moves noisily, he may be told, "Return to your seat, you have left something behind you." He will return, look, and find nothing. He will very likely ask what it is he has left and the teacher may

smile and point to her ear. The joke will be on him and he will appreciate it and listen the next time.

Moving quietly is extremely important when individual singing is going on. Pupils must learn to rise and move into their places so as not to disturb the singers. This last form of ear-training not only belongs in the music lesson to increase the efficiency of the work and to make the ears keen, but it will make the pupil more observant in every way. The parent or teacher who neglects to give the child this ear-training is depriving him of one of the best forms of culture that can be devised and is sending him out into the world handicapped with a pair of unobservant ears, besides allowing him to make a nuisance of himself in many ways. Nothing so makes for selfishness in anyone as to feel free to disturb, or worse yet to be unconscious of the fact that he is disturbing others.

Now please do not gather from the preceding statements that I am such an old granny that I want children to be like graven images all the time. Far from it. No one appre-

ciates more than I do the value of noisy play and freedom in activities. Discrimination is what the child needs to learn and when he learns the proper way and the proper places to make noises, he will be more untrammelled than ever because he will not disturb anyone and will not have to be "said don't at" as often as before.

Such training as outlined in the preceding paragraphs would be of great value to audiences of every kind. In any audience room there is always the rustle of programs and wearing apparel and other human sounds that are wholly unnecessary. If the people who make these sounds had been taught to listen, not only to the music, but also had been taught to listen for and to eliminate other sounds, they would enjoy the entertainment far better—so would their neighbors. As a step toward this, the music teacher should eliminate every sound except the music from her music lesson. Even the turning of leaves should not be heard. If the pupil makes a noise, there are many things, besides scolding, the teacher can quietly do to remind him that he is disturbing others. The

teacher may ask the pupil privately if his ear is a little dim. Always lay it to dim hearing. That will bring home to the pupil the cause of the trouble and will show him just what organ to use. Above all, do not say "sit still" to your pupils. It is futile and every child knows it and he stamps you as an unreasonable being the minute you say "sit still."

One of the very best ear-training devices in the whole list is the quiet teacher. I have heard many a teacher mourn over the noisy pupils she was caged with and every time the teacher walked across the room her heels beat a tattoo on the floor that would make a snare drum rattle with envy. How could pupils be quiet with such an example to endure? A fine ear-trainer is a pair of rubber heels on teacher's shoes. (I am not advertising any particular brand.) They will not only rest the teacher but will quiet the pupils wonderfully.

CHAPTER IX

THEORY

THE theory of music is the knowledge a person has about its construction, notation, etc. Practice is what a person can do with music either with voice or instrument.

Theory is sometimes a stumbling block to the teacher, and the more he knows about music, the more trouble he often has in teaching it. The old pedagogical maxim, "A child learns to do by doing," kept well in mind, will smooth out the wrinkles in many a course of study.

A most enlightening parallel on this point is to be found in the teaching of languages in high schools. Instead of learning how to speak and write a foreign language, pupils in the average high school acquire only the ability to make vague and wavering translations. If our teachers of modern languages would study the way a child learns his mother tongue and

use the same method in teaching, the pupils would get something tangible in a fraction of the time they now spend getting practically nothing.

Instead of remembering the great pedagogical truth stated above, the teacher of modern languages often commences the study in the wrong way by smothering the pupil with a mass of knowledge about the language so that instead of being able to use the language in a natural way, he has to spend his time mulling over a mass of mental rubbish.

This same trouble often befalls the music pupil for the same reason. There are numberless facts he might know about music if there were time to teach them; but comparatively few of these facts are needed to enable him to read and interpret vocal music intelligently.

Let us see how much theory a child in the grades needs to know and, in the light of the pedagogical rule above stated, decide the order of presentation to be observed.

Since we use only rote songs in the first grade, there is no theory to teach in that grade.

Many attempt to teach phrases, measures, accents, rhythm, and other things in the first grade that are not needed. "Children learn to do by doing," but it is the teacher's business to see that they do the right thing at the right time.

Children should commence to learn to read music in the second grade and the first printed page of music presented should be a pattern song of simple structure, very plainly printed, with each phrase on a line by itself. There should be no divided beats and the notes should be large and plain. The song should be slow with simple rhythm and easy intervals. The children should already know this song from memory and be able to sing it correctly with proper phrasing and a smooth, pleasant tone. The teacher should first show the pupils how to point to the notes as they sing the pattern song. As each phrase is on a line by itself, this process will be easy and the children will soon learn that each note stands for a separate tone of the song and that the proper place to breathe is at the end of each line or phrase.

Measure and accent do not require attention at this stage.

The pupil learns the value of the notes and rests by experience in singing the pattern songs. Here we encounter one of the worst inconsistencies in music notation. Instead of a standard one-beat note, we have several. How fine and how simple it would be to have the quarter note the only one-beat note used. It would make the path of the young music student far easier, as there would be no need of the mystifying fraction at the beginning of the piece. Only one figure would be needed to tell how many beats in a measure. But as measure is not to be taught at the beginning, it is only necessary to tell the child that when the lower figure is four, the quarter note gets a beat and when it is eight, an eighth note gets a beat, etc. Later he can learn what the upper figure means. At present he should be taught only the note values; and let measure and accent teach themselves.

The children will learn the lines and spaces of the staff by using them in singing the

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pattern songs by note and by singing new songs by note. In designating the lines and spaces of the staff, they should be numbered from the bottom.

The pupils will learn the syllable names of the notes as they go along and they will soon begin to discover scale relations in the songs. No time should be spent in teaching intervals as such. The child's mind becomes adjusted to the tones of the scale naturally and the sounds soon become fixed in his memory. This is one of the places where pupils and teachers have wasted much time by not applying the great maxim that underlies all pedagogy. Instead of allowing the child to learn the intervals by using them in reading both old and new songs, teachers are very apt to spend time in drilling on intervals apart from the song.

Teaching the treble clef is of no importance until the base clef is introduced, which is usually in the eighth grade. Then the pupils may learn both the bass and treble in order to tell which one they are singing from.

The signature may be used simply to teach

the position of "do." Teach the pupil that when there are no sharps or flats, "do" is on the line below. The right hand sharp is "ti" and the right hand flat is "fa." When he begins to write music, he may learn the position of the sharps and flats by copying them from the board or book.

In the latter part of the third grade or the beginning of the fourth, the divided beat is taught. It is well, though not positively necessary, to teach the measure at this time. To do this requires the teaching of bars and double bars.

Chromatics are often found in third grade music.

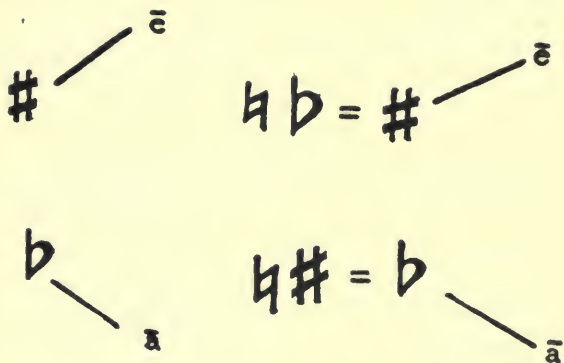
CHROMATICS

If chromatics are introduced as they should be in the books, they will be learned by singing them in songs, the same as the tones of the common scale were learned. The first few chromatics that appear should be sung by the teacher and the school should learn them by ear. The same ones should then be used in various songs in different keys. Give the

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pupils the following rule: First think what the note would be without the chromatic, and remember that a sharp before a note means a half step up, and the vowel of the syllable name is changed to e. A flat before a note means a half step down and the vowel is changed to a. A natural before a note already flatted is the same as a sharp and a natural before a note already sharped is the same as a flat.

The following diagrams should be put on the board when teaching this rule:



The double sharp and the double flat follow the rule for a sharp and a flat respectively.

Chromatics are easily learned in this way. On no account have the pupils attempt the hopeless task of writing the chromatic scales in the different keys.

The plan of going to some other key to teach chromatics is foolish. For instance, many teachers teach "sol, fi, sol" by calling it "do, ti, do" first. This is not only a waste of time but it teaches the wrong thing, as it makes the pupil think of another key when he should be thinking of an accidental in the same key. The best way to teach a chromatic tone is to sing it to him until he knows it.

Never, under any circumstances, teach the chromatic scale as a whole. It is never used. The same may be said of the minor scales. When a song in a minor key has been learned, the teacher may simply call attention to the sound of it, and if she wishes, she may explain to the class how to tell whether it is a minor or not. If it is a minor, it often begins and always ends on "la."

If the pupil can read in the major keys and recognizes chromatics as they occur, he will have no trouble with minors. There are

teachers who say we must teach minor songs by calling the first tone of the minor scale "do" instead of "la," but how anyone in his senses can stand for such an unnecessary burden of foolish work is beyond comprehension, unless he wants to make it hard instead of easy and to keep the child from learning to read music as long as possible. The same may be said of the "fixed do" method.

Some systems of reading music compel the child to figure out whether it is a minor third or a major third before singing it. It does not seem possible that such back-handed work could be found anywhere in the world, but veracious returned travelers assure us that it is attempted in some remote centers of civilization.

What is the use of teaching chords to children who are reading one-part music? It might be well to do a little of it when they begin to sing three-part music, for then they have a chance to hear chords. The study of musical facts not necessary to the work in hand is a hindrance rather than a help. It might be well to know the chemical ingredients of the

food we eat, but certainly the average child will flourish quite well even if he does not know that his food contains proteids, starches, and other things. His digestive apparatus will find that out without burdening his brain with useless information. We are altogether too apt to stuff a child's head with unrelated facts and then wonder why his brain does not function better. It is a mercy that he has the faculty of forgetting some of the things he has learned.

When teaching theory be careful to follow the rule that heads this chapter and see that every item of theory you teach is necessary and that the children themselves see the necessity for it.

CHAPTER X

VOICE TESTING

VOICE testing is one of the most difficult, as well as one of the most important subjects that confront the music supervisor. It takes time and experience to do it well and even when it is well done, it never "stays put." Like tuning the piano, it has to be done over and over again. It is so big a task and requires so much time that it is often left to the pupils themselves, with disastrous results. Another reason why it is not well done is the fact that many supervisors of music are not well prepared for this part of their work. It is little short of criminal for a supervisor of music to take charge of a system of schools unless he knows how to test voices.

REASONS

If the voices are tested often and each voice is assigned to the proper part and not forced,

they will develop naturally and satisfactorily. Each voice should be watched especially during the changing period, for the same voice will often cover the range of all the different parts before settling on the part for which nature designed it. The supervisor and teacher must exercise eternal vigilance and move the voice when nature says it should be done. Voices should be tested also for musical effect in ensemble singing. We are teaching music and if the voices of the children are not on the proper parts, there will be no music. There is nothing lovelier in music than a chorus of young voices, singing beautiful and appropriate songs when each voice is on the right part, singing easily, pleasantly, and in tune. There is nothing so unmusical as a chorus with a number of voices on the wrong part. When a voice is on the wrong part, there is little use in trying to get its possessor to sing in tune. It cannot be done, for a strained voice is seldom able to keep the pitch for any length of time. Even if the pupil does succeed in keeping the pitch, the part he is singing will not sound right because it will have the wrong quality.

WHEN TO TEST VOICES

Voices should be tested for part singing as soon as they show signs of changing. This usually occurs about the beginning of the sixth grade. In the two preceding grades, where two-part music is sung, the pupils should alternate. In the fifth grade, the low voices should be put in the middle of the room and be required to sing alto with the side of the room which is singing the alto part. In the sixth grade much three-part music should be used. The voices begin to change here, and during the changing period it is particularly important, for musical and for educational reasons, as well as for vocal reasons, that the voices sing in a limited compass. From the beginning of the sixth grade to the end of the senior year in the high school, each voice should be tested often. The voices are constantly changing and each pupil should be instructed to ask for a test whenever he feels that the part he is singing is getting hard for him. In the individual work the voices can be

watched easily and tests given when the need is indicated.

STAY ON SAME PART

The question often arises whether it is best to place a young voice on a certain part and keep it there until it changes. The answer is "yes" for the following reasons. The voice, during the changing period, usually has a short compass. By this is meant that, though the pupil may be able to sing both high and low, the easy compass of his voice is usually pretty short, and to develop the voice properly he should use only the easy compass. Many contend that the voice will develop better if a wide compass is used, but my experience has been to the contrary. I have always kept a voice, from the sixth grade through the high school, rigidly to one part until a test showed that another part should be taken. Long experience has convinced me that the voice that sings lightly and easily, in a limited compass during the changing period, will have a wider compass, more power, and a better quality in

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the end than the voice that has tried to cultivate a wider compass during the same period. If there were no other reason than voice preservation, the limited compass of the changing voice makes part singing in the upper grades and the high school a necessity.

Whenever the bass part is represented, four-part music for mixed voices is required in order to furnish an easy compass for all the voices. Three-part music, arranged for soprano, alto, and bass, should *never* be used in the grades mentioned, because it does not accommodate all the voices.

SYSTEM

Testing voices, like everything else, should follow the best system that can be devised for doing it quickly and effectively. The same plan should be followed in every grade and in the high school. Each pupil should be taught to do the same exercise as rapidly and as loudly as he can and keep at it until he is told what part he is to sing. Two should stand at once and as soon as one is tested, the next should start instantly and sing his exercise

without being told. The rest of the class must watch the singing pupil and see that he starts on the right key. The pupil must try first and if he does not start on the right pitch, the class must give it. If the class has forgotten it, the teacher will give it from the pitch pipe. The exercise must be kept going at high speed and no pupil should be allowed to stop to make excuses.

The best exercise for testing voices I have ever tried is the following: Let each pupil begin on G, the second line of the treble staff (if a changed boy voice, an octave below), and sing the scale up through one octave and then down two octaves, returning over the same ground and going up and down until told to stop. The boys should start this exercise in the opposite direction because the boy voice often shows during the first octave what it is and it saves time to let the boys start downward.

The pupils should all be required to go through this exercise to the full extent, even if they cannot reach the extreme tones easily. Pupils often stop and declare they can go no

farther long before the limit of vocal compass is reached. So it is well to insist upon the limit of "G" at each end. Tell the pupil plainly that it is the bad spots of the voice that you are looking for this time, and that he must show all the voice he has. This explanation will remove the timidity that every one has when he shows the poor and hard parts of his voice.

CLASSIFICATION OF VOICES

The unchanged boy voices and the girl voices in the grades should be divided into four parts; first and second soprano, and first and second alto. The changed boy voices will almost always sing bass in the grades. Few, if any, tenors are found below the high school.

Voices in the high school should be divided into eight parts: first and second soprano, first and second alto, first and second tenor, first and second bass. The first tenor is a rare voice, even in the high school. The teacher can determine how good the work has been in the grades by the number of high sopranos

and tenors that develop in the high school. If there are a number of high, easy voices in the high school, the work in the grades has been good. These are the two voices that are most apt to be spoiled in the making.

A quick and effective way to tell the pupil what part to sing is to hold the fingers up when you have determined what the voice is. Use the fingers of the left hand for the girls and unchanged boy voices. First soprano, one finger; second soprano, two; first alto, three; and second alto, four. Take the right hand for the changed boy voices. First tenor, one finger; second tenor, two; first bass, three; and second bass, four. This is merely a little trick to save time and the teacher's voice. If you *say* what part the pupil is to sing you will have to wait until he stops singing or he will have trouble in hearing you. If you *tell* him on your fingers, he will know instantly. The attention he must give to these signals will make him less self-conscious while singing and his voice will be more free. No matter how many times the voices are tested or

how much individual work has been done, there is always a little timidity about exhibiting the bad spots of the voice.

CHOIR BOYS AND VOICE PUPILS

It is well to tell the pupils who are singing in a boy choir to sing whatever part the choir leader wishes them to sing. Even if the supervisor does not agree with the choir leader, it is well to defer to his judgment and avoid friction. It is the same with voice pupils. The voice teacher should have the freedom to say whether the pupil should sing in school or not and what part he should sing. This is only giving these people a fair chance. If your views do not agree with theirs, talk it over with them. Even musicians are reasonable beings and it is a good idea for the supervisor of music to be on friendly terms with the private musicians of his community. Their support is a fine thing to have.

In testing voices, remember that it is the quality and not the compass that decides what the voice is.

SOPRANO

The soprano voice varies in power, heaviness, or thickness of quality from the little girl in the sixth grade to the young lady senior of the high school. Sopranos in the grades will have a much lighter, thinner tone than sopranos in the high school, though the range is about the same. A quality of voice that sounds like a soprano in the high school would be almost an alto in the sixth grade. The one who is testing voices must keep in mind the age and apparent physical development of the pupil.

The soprano voice is usually light and clear and ranges from middle "C" to "A" above the staff. As the soprano sings the two-octave scale called for in the voice testing exercise, the high tones will be clear and brilliant and the low ones thin and breathy, though most sopranos will be able to make a light tone on the low "G." The quality of the soprano voice is much like the thin, high quality of the child voice at the age of ten, though there are many

varieties of soprano quality. In testing a voice first determine whether it is soprano or alto in quality. The alto quality is deep, rich, and somber. It is more like the voice quality of a grown woman. When you have decided that the voice is soprano in quality, then determine its easy compass and class it either as a first or a second soprano. If the voice runs up to high "G" and there is no sound of "pinching" on the upper tone and if there is a change of quality about "D" or "E" on the fourth line or fourth space (which means that the break between the middle and upper registers comes in the right place), that voice can safely sing the first soprano. If there are any constricted muscles under the chin or in the neck while singing, it is a sure sign that the voice should not sing so high. Put all the sopranos that cannot pass these tests on the second soprano. The second soprano is safe for any soprano voice, as it has an easy range that will harm no voice if the pupil does not sing too loudly.

A first soprano can sing up to G (space above) and down to C (line below) safely if she does not sing too loudly. The second

sopranos must stay between C (line below) and E (fourth space).

Test the alto voice in the same way the soprano voice is tested. (The alto quality is more easily recognized when contrasted with the soprano.) If it is determined that the quality is alto, then class it either as first or second alto. If the voice broadens as it descends the scale and can give a full easy tone on G (third space below), it is a second alto. Any alto voice that cannot do this should be placed on the first alto. If the supervisor is careful to put all the doubtful soprano voices on the second soprano part and all the doubtful alto voices on the first alto and is sparing of the number he places on the first soprano and second alto, he cannot go far wrong in his classification.

REGISTERS

As the voice descends the scale from G (second line), a change will be noticed at D (space below) or C (line below). These lower tones constitute the chest register. The pupils should be cautioned not to carry the chest regis-

ter higher than C (line below). If they sing softly and easily, the chest register will take care of itself. If they sing loudly, the chest tone will go too high, and there is no vocal sin that has quite the serious consequences of an over-developed chest register. A peculiarly vicious "blat" is the result.

There are many little pitfalls into which the supervisor may fall in testing voices, which experience will remedy. An alto will sometimes be found to have better high tones than many of the sopranos, but if the quality is alto, the voice should be placed on one of the alto parts. Quality first is always the test. The dramatic soprano voice may sound like an alto, but it is a rare voice among school pupils and it will come to no harm on one of the middle-parts.

In testing a girl's voice, one need not be surprised at anything it does. The boy voice is sure to go down, but you cannot foretell with any certainty what the girl voice is going to do. It is just like herself. The girl voice may change over night from a thin, wiry soprano to

a big, heavy alto. The deep tones may stay with her the rest of her life or they may be gone in a week. The girl voice is more difficult to classify than the boy voice and therefore must be watched closely.

THE BOY VOICE

Before changing, the boy voice comes under the same rules as the girl voice and should be tested in the same way. Most unchanged boy voices show exactly what they are, but some are deceptive. Immediately previous to the change, the boy voice sometimes has a very large upper tone that seems to be free and easy. If these large, free upper tones are accompanied by large, free lower tones, as they almost always are, never let the boy sing soprano. This voice is going down and it is well to let it sing low rather than high. It is here that choir leaders spoil many voices. They often allow the boy to sing soprano long after his voice begins to change. It is during this time that the boy is most useful both on account of the power of his voice and the train-

ing he has received, and it is a great temptation to the choir master to keep him on the soprano part far too long.

All teachers who work with boys' voices should realize the fact that when a boy's voice begins to thicken, it means that his larynx is growing and his voice will descend an octave, more or less, during the changing period. If the boy sings lower and lower as his voice changes, his voice will never "break" but will gradually deepen and will sound well and be useful all the time, if he sings in a light and sensible way. The reason a boy has trouble with his voice when it is changing is because he has overworked it. There is a brilliance in the boy voice just as it begins to change that is sometimes very attractive. He likes to use it and his parents, his teacher, and his choir leader also like to have him use it. A voice that has been used too long and too hard as a boy soprano seldom amounts to much afterward. There are a few exceptions. I am heartily in favor of the boy choir. It is good for the boy. I keep the choirs of my city as full as I can, for it is the best kind of training

for the boy both musically and morally, to be in a good choir. I am not in favor, however, of letting the boys sing soprano as long as most leaders think it wise.

If the boy voice breaks, it means that his training has been faulty in some way. Instead of mourning when a boy has to leave the choir, the wise choir leader lets him stop singing soprano a little earlier and puts him on the alto part. The alto part in the average boy choir is painfully weak and thin. These ex-sopranos make excellent altos for a while, because they have all the training of their soprano days. A little later, when their voices are somewhat lower, they can help out the tenor. Some of them will stay there and be tenors for the rest of their lives. The same road will lead the majority of the boys to the bass.

I was much amused a number of years ago at a choir leader who came to me in great excitement, saying he had a boy in his choir whose voice had never "broken." This voice had simply filled up and become a tenor after the boy had been singing alto for some time. This choir leader never knew the full history

of that particular boy, as I had told the urchin privately to insist upon singing alto instead of soprano when he was twelve years old. He had been a fine soprano and the leader hated to lose him, but the boy insisted and sang alto just as he did in school. When I gave the word, the boy asked to sing tenor in the choir and, lo and behold, there he remained and his voice was beautiful and had shown no signs of breaking. I told the leader to come down to the high school and he would see a dozen boys who had passed through a similar experience. He had never treated a voice in that way before and so he had never seen nature do her perfect work.

The boy may just as well stay in the choir from the age of eight to eighty as to be trained for a few years and then be cast out. Telling a boy to stop singing while his voice changes, is a good deal like telling him to stop all exercise while he is growing up. If there is need of his stopping, it will be due to careless training and, of course, that is the fault of his teacher. The universal desire of the boy to sing bass is but an instinctive knowledge of

what is good for him. Every normal boy hates to sing high after he is twelve. He would far rather sing bass or as near to it as he can. This desire is on account of the natural longing to be a man as soon as possible and also because of the natural trend of the voice. Boys should be warned against yelling during voice mutation. It will do little good, of course, but may deter some of the more musical ones and these are the ones that are most worth saving.

Every supervisor of music and every choir leader should read a little book called, "The Voice of the Boy," by John J. Dawson.* Follow the principles laid down in this book, but do not do the exercises called for, as they are unnecessary.

CHANGED VOICES

In the three upper grades and in the high school, the boys will be found in all stages of development. In testing changed boy voices, start the pupils at G (fourth space, bass staff)

* Published by A. S. Barnes Company, New York.

and let them sing down and up through the two octaves as already explained. Insist that they attempt the whole range of the two octaves, for boys should learn to sing through the break into the falsetto or the mixed register, as the case may be. This means that the older boys should be taught to keep the remains of the lower tones in the alto voice as long as possible, as this is the foundation of the higher tones in the man's voice. It is not well to use the higher tones very much until they are well developed and can be produced correctly. The change from one register to another should occur as low as possible.

In classifying the changed boy voices, follow the rule of "quality first and then compass." Decide first whether a voice is a tenor or bass and then classify as first or second.

TENOR VOICE

The tenor voice is recognized by its light quality. The lower tones are sometimes thin and weak. Voice quality is very hard to describe on paper and the best way to train your

ear for this is to listen to well-known local tenors and get their voice quality in mind and then, allowing for differences in age, test your pupils' voices accordingly. The tenor voice may be divided into two classes as to compass. The first tenor should be able to sing the high G with a clear, easy tone, without any constriction of the throat muscles and with well defined change in the voice quality at about D (second space above). The others, of course, are second tenors.

BASS VOICE

The bass voice is recognized by its thick, heavy quality, especially in the lower tones. The bass voices may be divided into first and second bass. The second bass should be able to sing a good low G (first line). The others should be placed on the first or higher bass. It is well to be conservative in the number of pupils placed on the first tenor and the second bass, as these are the two dangerous parts.

Each and every boy with a changed voice should be told how low and how high to sing

and be required to remain within the prescribed compass, even when most excited about the music. Each pupil should know that when a tone is difficult, it should be skipped, for his voice is more important than the music. There will be other voices that can carry the tones he is unable to give, and it is better to have poor spots in the music for a little while than to have a poor spot in the voice for life.

WHAT MUSIC TO SING

A great deal of three-part music for soprano, second soprano, and alto is used in the sixth and seventh grades. The voices are tested for four parts. The first sopranos will sing the soprano. The second sopranos and first altos will sing the middle part and the second altos will sing the alto part. When there are but two parts, the first sopranos will sing the soprano and all the rest will sing the alto. The second sopranos are the sopranos whose upper tones are not good. When a tone is not good, do not use it. It is folly for any voice student to practice his bad tones. They will never get

to be good that way. Bad tones mean bad habits. Do not practice bad habits; practice good ones and they will grow and cure the bad ones. When bad tones become good tones by the triumph of good habits, then use the tones that have reformed, not before. So let the second soprano sing the lower part in two-part music in the sixth, seventh, and eighth grades, but do not let them sing lower than C (line below), even if the part runs lower. Be sparing of unison songs in these grades, as they are apt to strain some of the voices.

In four-part music in the eighth grade and high school, let the first sopranos sing the soprano, the second sopranos and first altos sing the alto, telling the second sopranos to stop at C (line below) and first altos at B flat, no matter where the part goes. The second altos, both boys and girls, may sing tenor with the tenors, telling them, on pain of instant vocal death, not to sing below G (fourth space of the bass staff). First and second tenors will sing tenor as high as their voices permit. The basses will sing bass and when there are

two parts in the bass, there will be the voices to sing them. All the other parts can be divided when the music calls for it.

BALANCE OF PARTS

The parts may not balance when the voices are tested in this way, but it is the individual voice we must look out for and if anything is to suffer, it should be the music and not the voices. If the number on a part is small, they need not sing louder, as will be the temptation, but the larger parts should sing with less force. This will make the music balance and teach the valuable lesson of singing within the vocal limits spoken of in the chapter on ear-training.

SEATING PARTS

When singing three-part music, the pupils should be seated in the order in which the parts come, from upper to lower. It makes no difference whether the first sopranos are on the left or on the right of the teacher. This should be decided by the room and the occasion. There is no iron clad rule for this.

In four-part work, the sopranos should come first, then on down to the bass at the other end of the chorus. When there are second alto boys singing tenor, it is well to put them behind the basses where they will not hear the bass part so plainly. In this way they will be less likely to sing too low, either from choice or carelessness. If the pupils are good readers, this makes no difference, but the bass and tenor parts are harder than the others because the pupils singing these two parts have changed staves and voices, both at the same time, and they must have time to get used to these new things.

In the high school chorus and in all large choruses, the room and its acoustics must be studied in seating the parts. The logical way is to seat the chorus with the sopranos on one end and the basses on the other, but in many rooms and on many large stages, this is not feasible, as the pupils must be able to hear the other parts and they must be arranged so as to make this possible. Where the men are in the minority, they are seated in front and in the middle, with a **sea of femininity** surround-

ing them. Where the choruses balance as they should in high schools (and do when chorus singing is obligatory), the best plan is to have the sopranos and basses in the middle, next to each other, and the tenors and second altos, both boys and girls, on the end next to the basses, the second sopranos and first altos on the end next to the sopranos. This will give the two leading parts the best positions and if those on the ends can hear but three parts, they will be the most important ones from the harmonic standpoint. The basses and sopranos being next to each other will be able to keep together as they should.

CHAPTER XI

VOICE TRAINING

THE voice training necessary in the public schools is very simple and easy if done in the right way. There is little training to be done except to see that each child sings in an easy compass and does not strain his voice. This will insure correct vocal growth, and later on it will not be necessary for the voice teacher to run up an enormous bill correcting bad habits.

To make this clear, let us study the physiology of the vocal machine and see just what we are concerned with, as to its use in singing.

The vocal machine has four parts:

The *motor* or lungs.

The *vibrator* or vocal cords.

The *resonator*, comprising the cavities of the lungs, larynx, throat, head, mouth, nose, etc.

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The *articulator*, comprising the tongue, teeth, and lips.

MOTOR

The use of the motor or lungs in singing should be taught to every child, as outlined in the chapter on singing, as soon as he enters school or kindergarten. This should be taught first, for the success of vocal music in the grades and in the high school depends on the skill with which breathing is taught. Breathing should be taught so well in the schoolroom that the voice teacher has little or nothing to add to it later. Breathing exercises that are not employed directly in singing are a waste of time. The very best breathing exercise possible is to have the pupils sing long phrases smoothly, as outlined in the chapter on rote songs and also in the chapter on singing. If the physical culture teacher wishes to give breathing exercises for the development of the lungs, there is no objection, but they are seldom much help to the singer. Such exercises tend to overdevelop the movement of the upper part of the chest, encourage the pupil to take too

much breath and send it out too fast, or hold it at the throat, all of which lead to the formation of bad vocal habits. Children should learn to take breath quickly through the mouth and nose at once, without noise and without allowing the chest to rise and fall. There is little else to teach them about breathing. Girls and boys should breathe exactly the same. The position that the children should habitually use in singing, and definite directions for breathing are outlined in the chapter on *singing*.

Position has a great deal to do with the success of the breathing and consequently with the use of the voice. The old Italians said truthfully, "He who knows how to breathe, knows well how to sing." This is very true and the pupils should always stand erect while singing or sit erect with the back away from the back of the seat, so that the muscles in the sides of the back, under the shoulder blades, can work freely. Leaning against the back of the seat induces chest breathing. When the pupil sways forward while singing, he will breathe correctly. Placing the elbows far

apart on the desk, if it is the right height, and raising the chest, will bring the correct position and induce proper breathing. This is very important at every age, but especially with the younger children. "As the twig is bent, the tree is inclined," so if the child has held himself in the proper position while growing up, he will be symmetrically developed, his lungs will be strong and usable, and his voice will be developed naturally.

In classrooms furnished with chairs or opera chairs the breathing problem is harder. To obviate this trouble, the pupils may stand a part of the time and at other times may put their hands on the chair back ahead of them, holding the book in both hands. With this position, the chest will not rise and fall and the lower rib muscles, which are seldom properly developed, will be left free.

Voice teachers give breathing exercises of various descriptions, but a breathing exercise, unaccompanied by singing, is not only unnecessary but is frequently injurious. The thing a pupil needs to know is how to send the breath out slowly enough to make a good tone and not

to hold it at the throat. Most of the breathing exercises reverse this process.

VIBRATOR

The second part of the vocal machine is the vibrator or the vocal cords. They are located in the larynx, which is the enlargement felt at the top of the wind-pipe. It is called the Adam's apple. The story of the origin of this name is that Eve was able to swallow the apple she ate, but Adam had at least the rudiments of a conscience and his apple stuck in his throat.

It is unnecessary to go into details concerning the vocal cords. It is sufficient to say that they are automatic in their work and if the voice is always used easily and pleasantly, the vocal cords will grow and function properly.

REGISTERS

There have been many disagreements about the registers of the human voice. I will not attempt any argument, except to say that there *are* registers in the human voice and any one with a fair ear can *hear* them. It is especially

important that the grade teacher and supervisor be able to hear them.

A "register," so called, is a series of tones made by using the vocal cords in a certain way. For instance, in the woman's voice the lower tones up to D (space below) are made in a certain way. For an octave above this tone the vocal cords vibrate in a different way. At about D (fourth line) still another change takes place. These natural divisions of the voice are called registers. If the reader is interested in learning more about the way the vocal cords perform, he may refer to any standard work on the voice. Better read a number of them and then use your common sense. You will need it by that time.

All the supervisor of music or grade teacher needs to know of this matter is how to tell one register from another. Keep in mind, when the upper tones of any register are being carried too high, the voice is louder and sounds strained. When the low tones of a register are carried lower, the tone will be softer but pleasanter and the voice is not being strained.

It takes time to develop the vocal cords

properly and the pupil should sing softly all the time during school life so that the vocal cords may grow naturally and function correctly. When, at the age of sixteen, the pupil goes to the voice teacher, the long and difficult part of voice training will have been done, because the vocal cords are healthy and strong as a result of proper development.

The child voice, before the change, is divided into two registers—the chest register and the head register. The difference can be detected in the following way:

Take a number of children about eight years old, who are strong and healthy, and let them sing "America" with the vigorous tone many misguided teachers think a patriotic song demands. Pitch the song in "D," so that the first tone is on the space below. It will sound harsh and blatant. Try it again in "E" (first line) and it will be worse. Try it again in "G," where it is written, and if sung loudly it will sound worse than ever. Then pitch it in "A" and let the children sing softly and it will sound very sweet and pretty, as children's singing should sound. The first three times the

singing was in the chest register, which the children should never use, and the last time it was all in the head register, which is the register young children should always use. The ear of the listener will detect the difference at once. This is the essential thing the teacher of young children needs to know about registers. It is often said that if the pupil uses only the head register, he will be all right, no matter what he does, but that is not true. He must use even the head register properly and not yell in it, for the head voice, used improperly, will sound very bad and the quality of the voice will be ruined.

When, in the sixth grade or thereabout, the voice begins to fill up and deepen, the chest register may be used, if used softly and easily, and the vocal cords will develop as they should.

About this time the three registers will appear in the voices of the girls. The "chest" register, which should never be used above "C" sharp (line below); and the "middle" register, which is safe up to "D" (fourth line); and the "head" register, above that.

If the pupil sings softly, with a smooth,

pleasant tone, the registers will take care of themselves, though it is well for the teacher to know what is going on, in order to be able to help the few who will not do it correctly and who are straining their voices by carrying the registers too high.

The boys will usually show two registers (sometimes three) just before the change. After the change of voice, the boys will usually show two for a while, the chest and the falsetto. They should use the falsetto as low as it will work, since this will insure an easy use of the throat and will be the foundation for the mixed voice that will later come to the baritones and tenors. It should come to basses also, but seldom does, because they are more apt to strain their voices.

NO VOCAL EXERCISES

There are no exercises that need be given to develop the vocal cords in the schoolroom, as the singing of the songs in the regular music lessons, if properly done, with a smooth, soft, easy tone, will do all the needed work. Here again is a wise provision of nature that will

save us much time if we have sense enough to heed it. The voice will grow by use as nature intended it to do, if we do not transgress any of her vocal laws. The music lesson should be devoted, not to vocal exercises, but to expressive singing. But expression is often the bitterest foe of the growing voice. The expression must be adapted to the power of the voice and not the power of the voice to the expression. It is not expression, but its misapplication, that so often spoils young voices.

If the voice has been used properly during the growing period, pupils of the eighth grade and high school ages should show a wide range of easy tones. But they should not use a very wide range of voice until later, even if the tones are easy. The louder the voice is used during the growing period, the shorter will be its compass and life, and the poorer will be its quality. The narrower the range used in the changing period, the wider the range later.

RESONATOR

The third part of the vocal machine is the resonator. This department of the voice has

no place in the schools and it should be ignored, or rather be left alone by the public school music teacher.

The resonator is the series of cavities in the lungs, throat, mouth, nose, cheeks, and head of the singer. On their size, shape, and proportion depend the power and beauty of the voice. Many of these cavities are walled by bones and cartilages, and are not changeable in shape or size. Many of them are surrounded by muscles and cartilages that can be moved at will. If the rigid resonance cavities are ill-shaped by nature, the tone will be poor and little can be done to make it better, though a surgeon can sometimes remedy such defects. If the other cavities are ill-shaped by bad usage of the muscles surrounding them, the tone will be poor, and the voice teacher must teach the pupil how to use these muscles properly in order to restore the natural tone quality. We should see to it that the pupil grows up with little or no bad usage of his muscles.

ADENOIDS AND ENLARGED TONSILS

The early removal of adenoids and enlarged

tonsils is very essential to the proper growth of the voice, both from the standpoint of health and the standpoint of the use of the resonance cavities. The voice will not sound properly if these cavities contain foreign or diseased growths and the child will be apt to force his tone and thus endanger the whole vocal machine, unless these growths are removed. School physicians should look after this.

The resonating part of the vocal tract is the one that gives trouble to the voice teacher, and it is well for the public school supervisor to keep out of it altogether, as the development of vocal resonance should be left until the age of sixteen or later and then it should be carefully done by one who knows how. "One should wait until his voice is developed before having it cultivated" is an old saying that has a grain of truth in it, like all old sayings. This is true in a way, because, to many people, cultivation of the voice means cultivation of the resonance only.

Proper voice cultivation means the development of the other three parts of the vocal machine also—the motor, vibrator, and articula-

tor. The development of these should come first and these should be developed in youth, before the age of sixteen. The development of these three parts of the voice should commence with earliest infancy and be continued right through the school life. It should be the care of the public school music supervisor and of all teachers that every child in the school system should develop these parts of the voice naturally and systematically. When the pupil reaches the age of sixteen, and is handed over to the voice teacher to be finished off (or up, as the case often is), the voice teacher will find that the three things that take the time are already done. It takes years of work to develop the lungs, vocal cords, and articulation. With this done and with all the muscles involved in the production of the voice free and easy, it is a simple matter for the voice teacher who knows his business to take these pupils when they reach the proper age and teach them the correct use of their resonance cavities. Indeed, the teaching is so simple that it is wholly unnecessary to send a pupil trained as above to a voice teacher and pay the customary price

for private lessons. A clever voice teacher, who knows his business, can teach thirty pupils in a class, as other high school subjects are taught. The time will soon come when competent voice teachers will be among the teaching corps of every high school.

It might be said also, in passing, that piano playing and all other instrumental music will be taught in the same way when people awake to the value of a musical education and to the inexpensiveness and utility of coöperation in music, such as they now have in other branches of education.

In leaving the subject of resonance, let me again say, keep out of it in the public schools until the pupils are in the high school and stay out of it then, unless the pupils are in a small class of thirty or less under a competent instructor. The voices will be spoiled for all future time if they are allowed to use much resonance in the grades and high school chorus, until they are taught to use it properly.

As a sample of what loud singing will do, put your finger under your chin in the middle, half-way between the point of the chin and the

neck, and see if the muscles harden as you sing. If they do, it is a sign that your voice does not sound as well as it should. This muscle is a swallowing muscle and if you use it when you sing, you will swallow your voice. The hardening of this muscle pulls the resonance cavities out of shape, and, consequently, the quality of the voice suffers.

ARTICULATOR

The fourth and last part of the voice is the articulator or the means we use to shape the tone into intelligible speech. The articulator is the tongue, lips, and teeth and, to a limited extent, the roof of the mouth and the palate.

In order to articulate well, the rest of the vocal machine must be used easily and all the muscles must be loose so that they can move easily and quickly.

Many people articulate too far back in the mouth. This makes the articulation indistinct or the tone suffers in some way, as the walls of the resonance cavities are pulled out of shape and the voice sounds bad. The articulating should be done as near the front of the

mouth as possible. Quick and snappy movements of the tongue and lips will make the words distinct.

One of the difficulties in teaching singing to the members of the English-speaking race comes from the fact that they do not move their lips and the tip of the tongue enough.

There are no exercises in articulation to be given in the singing lesson further than to tell the pupils to use a smooth, pleasant tone and to say the words so they can be seen. A small looking-glass, in which the pupil may watch his mouth as he sings, will teach him more about articulation in five minutes than he will learn by listening to himself and others in half a day. This little device will make the words plain in the songs with a magical speed and the pupils will see and remedy any trouble at once.

Occasionally allow the pupils to read the words of a song over two or three times silently, as fast as the words can be pronounced, moving the mouth as much as possible. This will make the articulation very plain at the next singing.

It is not well to have any exercises in articulation other than the ones mentioned above. They take time, and you may as well use the songs the pupils are working on for the purpose as to invent useless exercises. When doing exercises in articulation, teachers and pupils are apt to think of nothing but distinctness and the tone is usually left to take care of itself, with the result that the gain in distinctness is more than offset by the loss in tone. Both can be made to work well together if the teacher is careful to do the work easily and not too loudly. To many pupils and teachers, distinctness always means loudness. Distinctness means moving the tip of the tongue and lips farther and with a quicker, snappier movement.

All these things apply to the voice at all periods of its development. The changing voice presents no problems to the teacher who keeps the development of the voice in mind, as outlined above.

CHAPTER XII

MATERIAL

THE material for use in teaching school music is a very important question. How to get it is often a still more important one, as school managements vary in their ideas of what is necessary for music work. However, I have always contended that it is the supervisor's fault if there is not enough material, for if the right kind of results had been attained in the past, school authorities would appreciate school music and provide adequate time and material to do the work properly.

When a child has sung through a book once, its reading value is gone, though certain songs may be sung over and over again for the pleasure they give. Reading new music and singing old songs should be carried on side by side. This has been done for years but the trouble has always been that the two were not in pro-

portion and the singing for mere pleasure was given the preference. This is not so bad for younger children because they will sing, no matter whether they can read or not. But later in the school life the evil effects of singing solely for pleasure begin to appear and if the pupils cannot read music, they refuse to sing by ear, even for pleasure, for the songs they can learn by ear are too childish to suit them.

The wise supervisor sees to it that the pupils learn to read so accurately and so rapidly that they get the most pleasure, as well as profit, from singing new music. Being able to read readily, they will get all, or nearly all there is in the songs, at the first reading. The parallel is in the reading of stories. If the music student has the same power in music that he has in literature, there will never be any trouble in getting the pupils interested in their music in the upper grades and high school.

No one set, or even two sets of books now on the market, are sufficient, though the friendly vender of music books would have you believe otherwise.

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KINDERGARTEN AND FIRST GRADE

There are many books on the market for rote work in these grades, but none of them seems to recognize the fact that the singing voice must be developed first before other work is done. This requires songs that are slow, easy and of limited compass, and to find them one must look far and wide. Later, more rapid songs may be used that will develop the pupil's sense of rhythm. A pupil in the first grade or kindergarten should never be allowed to sing below the first line "E" under any circumstances, but this fact is very often ignored by composers and renders the transposition of many songs necessary before they are safe to use.

SECOND GRADE

There is a wealth of material for use in this grade, but much of the music on the market is not well classified. Many of the books ask for two-part singing from these small children. Others ask for divided beats. Both of these things are impossible if the children are

to read them. Both are possible if the pupils are to learn them by ear.

A book containing exercises without words should never be allowed in any schoolroom. Pupils should sing songs. Why waste time on exercises? The pupil reasons that it is all right to let the violin play songs without words, as it has no tongue, but why should he sing songs without words, when he has a tongue in good running order? The pupil must learn to read the words and the music at the same time. It is not real music reading until he can do this; it is only getting ready to read music. It stands to reason that children should have time, opportunity and song material appropriate and sufficient. Then let us not waste time on the book that has in it exercises without words.

INTERMEDIATE GRADES

In the middle grades, all that has already been said about material applies with added force. "No exercises, but plenty of good songs," is the modern slogan. The grading of material should be on a time basis. This

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means that the divided beat should not be attempted until the pupils can read music rapidly enough to give the rapid rhythm demanded by the divided beat. It is not the rhythm that bothers, it is the pupil's inability to read fast enough.

Pupils should not try to read divided beats before the last half of the third year of school. The beginning of the fourth year would be better. The argument brought against this is that it does not give the pupils sufficient rhythmical development. This is a very doubtful argument, but its baleful influence, if there is any, can be nullified by the use of the piano and rote songs.

When the divided beat is introduced material should be used which would present the same problem enough times for the pupil to practice that particular problem so that he would not forget it. In most of the books the problems are so mixed up and presented so few times in succession that the pupil gets but a smattering of knowledge instead of practice enough to drive the problem home to stay.

This is a weakness shared by nearly all the music books on the market.

PART SINGING

None of the present music books furnish enough simple, plain music to begin part singing in either two, three, or four-part work. In changing from unison to two-part music, the pupil suddenly finds his work doubled, for, if he is to read music in two parts successfully, he must read and sing his own part and in addition read and hear the other part. Every time a new part is added a number of new and disquieting things are introduced into the pupil's work and he must sing enough simple material to allow him to adjust himself to the new conditions. Much more simple material in two, three, and four parts should be on the market than is now available, so that when a pupil takes up part work of any kind he will have enough easy material that he may work on exclusively until he masters part reading and singing. Then, when he has learned to sing one part and listen to and read

the others on easy material, he will be able to do the same on more difficult selections.

STORIES

All children love stories. They never get too old for them. There are many stories set to music in the form of cantatas and operas. Pupils love them, and there should be many of them used as a part of the regular curriculum.

There are many three-part cantatas for women's voices which, from their appropriateness, seem to have been composed expressly for use in the sixth and seventh grades of the public schools. There is a fascination in these cantatas that appeals very strongly to children. We little realize the effect of fascinating material on the reading ability of children. If the material is of the right kind, the reading will be phenomenal. It is the teacher's business to get this material before the class in profusion.

There are many cantatas for mixed voices that are excellent for use in the eighth grade, and a number of them should be used.

GRADING MATERIAL

In grading the material for the different grades, it is not well to be too rigid nor to insist that all schools or districts do the same amount of work. The supervisor must remember that, though pupils are much alike the world over, teachers vary greatly in their ability to handle the music efficiently and the speed with which they can get their pupils through a music book. Let there be enough material to keep the swift ones busy and let the others do as much as they can. Of all courses in the schools the music course must be the most flexible.

There should be much material for special occasions. Thanksgiving, Christmas, Arbor Day, Washington's and Lincoln's birthdays, and many other occasions should be recognized. Much material for these occasions is found in the regular school music books. Then there is the material for the various and numerous concerts that should be given.

The supervisor should not fear to use difficult material in the upper grades. Many of

the high school music books are good for the eighth grades where there are basses.

HOW TO GET MATERIAL

This is a difficult question in many places and the only answer is to get it some way. Where the free textbook plan is in force, it is easy, as then plenty of material may usually be secured. Where the pupils buy their own books, it would not be feasible to ask them to buy as many as needed, and the School Board should provide supplementary material.

CHAPTER XIII

CONCERTS AND ENTERTAINMENTS

CONCERTS and entertainments are a very important feature of public school music and they furnish a splendid motive for hard work on the part of the pupils. The money thus made can go to assist school projects, and the pupil will learn to help pay for his raising and education. Free education is apt to breed selfishness because the pupils are seldom called upon to contribute anything toward the up-building of the school itself. The idea is constantly held before the pupil that he must work in school for the good that it will do him. In music it can be brought home to him that he should work also for the common good.

Concerts are fine for popularizing school music. The supervisor may work for years in the classroom, but unless his work is advertised his people will fail to notice the results.

Some may see that Johnny or Jennie can read music, but it takes a concert or a musical entertainment of some kind to bring home to the community the fact that music is in the schools and that the results are worth the money spent upon it. This is especially true where music is just being introduced.

Children love to appear in public, and some adults will admit that it was not wholly the love of music that drove them to playing the piano and practicing vocal exercises, but the fact that they were going to be asked to appear in public. Since this desire is so strong in the normal child, the clever supervisor will take advantage of it and use it to further the musical education of the pupil.

As music in the schools is largely chorus work, the entertainments should include much chorus singing. This will bring more pupils into it and the more people interested the better, from the artistic, educational, and box-office points of view. The music to be sung can be made a part of the daily music lesson and little extra time will be needed for rehearsals. In every series of music books there

will be found an ample supply of lovely music for children's voices, which will furnish excellent program numbers for the chorus. It is well to have all the pupils in the classes learn the music that is to be sung at the concert. When the entertainment is given, the chorus should consist of the best singers only. There will be some heart burnings, because some will be left out who would dearly love to sing. This feeling may be reduced to the minimum by allowing the pupils to assist in the selection of those who are to make up the picked chorus. Children are very honest, and in selecting singers they are often more particular than the teachers. They are very quick to see that some sing better than others and are satisfied with the justice of the selection. Then the audience is to be considered. They are paying for a good entertainment and the school should make the entertainment of as high an order as possible, and if some can make the show better by staying out of it, they will quickly see the justice of it and will even suggest it themselves. A clever teacher will not only be able to reduce the disappointment to a minimum by

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allowing the pupils to assist in the selection of the chorus, but will do a little toward a far greater work, which is the raising of a race of singers not afflicted with jealousy. Many of those not selected to sing may be used as ushers, ticket-takers, or employed in many other capacities.

SELECTING THE CHORUS

Beautiful musical effects can be made with choruses selected as outlined in the chapter on individual work, page 93. Three and four-part singing by good choruses from the sixth, seventh, and eighth grades is one of the best forms of music and is one that appeals to every type of listener. A program made up of a few selections by a fine chorus interspersed with solos and instrumental numbers is very enjoyable. A chorus selected as suggested is a very easy one to handle, as each member is an independent singer.

Several weeks before the date set for the concert a bulletin something like the following should be sent to the teachers:

"On May 18th a concert will be given by

the pupils of the eighth grades. The following songs will be sung by the chorus. Each room may send as many quartettes as it can muster. Each pupil must be able to sing his part alone in a quartette against the three other voices. He must be able to sing with a smooth, pleasant tone and come out on the key of the test song without the aid of an instrument. Select only those who can and will attend three rehearsals and the concert."

Then give the dates of the rehearsals and where they will be held; also the names of the pieces the chorus will sing. The test piece should also be designated.

Selecting the members of the chorus in this way furnishes an incentive that keeps all the pupils working at extra speed for some time, as the final selection does not take place until the week of the first rehearsal. It is also understood that if one member of a quartette fails, the rest of the quartette must drop out if there is no one to take the place of the failing member. This makes each one selected feel his responsibility. Each pupil also knows that if there is any nonsense at the general

rehearsals or concert, the offending party will take the other members of his quartette and start for home. What will happen to him on the way needs no comment, for each pupil is smart enough to figure this out in advance. As the personal responsibility of the pupils and public opinion are both active in the right direction, the order at the rehearsals and at the concert will be fine. As each member of the chorus is an independent singer and knows his music, it is an easy matter to weld this body of singers into a perfect instrument in three rehearsals.

Nothing in the whole realm of music is lovelier than unaccompanied part singing by a chorus of young voices, when it is well done.

"AT HOME"

An "At Home" with the music lesson as the entertainment is a very sensible program to give. The pupils of a class invite their parents to come on a certain day and hear them sing for an hour. The entertainment may take any form, but the best and most interesting one will be a regular music lesson

in all its phases, ending with a number of well finished, expressive songs. Very few parents and patrons of the school have a clear idea of the school music work until they see an actual lesson. The parents get a correct idea of the work and the pupils will afterwards reflect the opinion of the parents in their school work. When the parent thinks music is worth while, the pupil will respect it all the more. This form of entertainment cannot be recommended too highly and it can be given without extra time or expense.

An enlargement of this plan may be used by several rooms uniting to give a program of regular lessons to an audience. The stage should be fitted with desks and made to look like a schoolroom as much as possible. Give a number of music lessons illustrating the work from the kindergarten to the high school. Invite people in the audience to ask questions on things they do not understand. A discussion will bring out many points that the supervisor may have forgotten and will prove interesting and helpful to all concerned.

A room that sings well may visit other rooms

or buildings and give short programs. Sometimes a lazy room is spurred into action by hearing another room of the same grade sing well what they themselves have not mastered. A clever supervisor or teacher will see many possibilities in these public exhibitions.

CONTESTS

A competitive festival is one of the best forms of entertainment that can be devised, but there are comparatively few of them held in this country. Choirs may be selected from each building, each room, or each grade, and may compete with choirs from other buildings, rooms, or grades. There are many ways of doing this. One of the best is to leave each school free to select its own choir and music, though the kind of music should be settled upon in advance and the choir limited as to numbers. When the contest is held, there will be a good program of sufficient variety to be pleasing to the audience. The different choirs may be marked by the judges as to beauty of tone, balance of parts, clearness of articulation, expression, appropriateness of selection,

and other points determined upon in advance.

Some extra numbers should be given while the judges are out, and these may consist of solos or combined choruses. The audience may unite with the children in singing well-known selections. This is a very pleasing feature to introduce into the program of any concert and may be done in several ways. Where there is proper equipment, the words of the song may be thrown upon a screen. The words may also be printed on the programs.

At some contests all the choirs sing the same selection, but this makes it very monotonous for the audience.

When sight reading contests are arranged, they would better be carried on in private before the judges only, because there is the added nervousness that makes a fair judgment impossible when the contest is public, and the work is not usually good enough to be interesting to an audience. These private contests are most beneficial and cannot be commended too highly, as they inspire the pupils to greater effort. The teacher's most important task is to teach the pupils to work joyfully at any-

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thing. Music requires more work than anything else in school, but the motive is easy and pleasant to apply.

PAGEANTS

Pageantry furnishes a good motive as well as an outlet for the activities of many departments at the same time. For instance, the pupils of an eighth grade class decided in the fall that they would give a pageant of United States history the following spring. They learned the history better because there was immediate need of deciding what to use and what to reject. When they had selected the incidents to be used, the English class wrote the speeches, the manual training class made the scenery, the drawing class painted it, the sewing class designed and made the costumes, the arithmetic class computed the cost and attended to the business part of the production, the physical training class staged it. Last, but not least, the music class found, adapted, played, and sang the music that went with the pageant. That grade had a living, vital motive for their history and other lessons. When the

pageant was given there was a fine entertainment, a goodly sum of money was added to the school exchequer, and United States history lived forever in the memories of those pupils. Of course there was work and plenty of it, but that was the best and most interesting part of the whole thing.

OUT-DOOR CONCERTS

In the spring and fall outdoor concerts may be made one of the greatest outlets for school music. A plan that will prove very attractive is to find a hillside with a flat at the bottom, where the audience can sit on the hillside and the singers on the flat. Arranged in this way, every one in the audience will be able to see and hear well. The acoustics depend on the steepness of the hill. If it is shaped like an amphitheatre, so much the better. The audience should be invited to join in singing a number of familiar songs. This is called community singing, and the school children should be accustomed to leading the crowd whenever possible. A band or orchestra should be used if available. A piano or organ will do if there

is no band or orchestra. A good plan, when it is possible, is to have the words of the songs thrown upon the screen and let the leader hold his hand in the strong light next to the curtain and beat time. The people will follow him perfectly. Another way is for the leader to have a pole with a ball on the end of it and point to the words in time as the people sing. Community "sings," under the management of the supervisor of music, are excellent means for popularizing his work.

There are numbers of entertainments that can be given out of doors. The ingenuity of teachers and pupils will suggest many more than are outlined above.

There are a number of cantatas for women's voices, like "The Lady of Shalott" by Bendall, "Summer" by Abt, "King Rene's Daughter" by Smart, and many others that are perfectly suited for use in the seventh grades and which make fine numbers for a part of a program or for a whole evening. There are also a number of cantatas written expressly for children. such as "Hiawatha's Childhood" by Whiteley. Everyone likes a story, and these

cantatas are wonderfully attractive. In the eighth grade some of the cantatas for mixed voices can be used with good effect.

Then there is that most fascinating thing, the operetta, that is given with costume and action. There are many of these for children of all ages. There is one objection to them, however; they employ comparatively few pupils. In the cantata given as a concert number, a large chorus can take part. In the one given with costume and action, comparatively few can sing. However, the latter is useful in its way and should be used.

CHAPTER XIV

CONDUCTING

THIS chapter is devoted to the subject of conducting school orchestras, bands, and choruses.

Conducting is for the purpose of giving some selection in public so that the leader's idea of the music will be interpreted by the players or singers. This chapter does not venture into the realm of artistry. It only gives a few hints as to how the artistry of the leader may be most easily and definitely expressed to the audience through the medium of the body of musicians he is conducting.

TWO KINDS OF CONDUCTING

We are often called upon to observe two kinds of conducting. One is the spectacular, where the leader is the whole show; and the other is the one where the leader uses the

baton as it should be used, as the power to weld the whole body of musicians into a consistent whole. This quiet style of leading, with a firm hold of the musicians, was wonderfully exemplified by the late Theodore Thomas. His beat was as definite as clock-work and there was no mistaking it, even by a novice.

The pupils should know their music so well that they can play or sing it perfectly, without cues. The leader shows the speed and dynamics of the selection, but the singers and players count their own measures and know exactly when they are to come in. This kind of conducting is the best to use with amateur orchestras and choruses. It keeps them alive and makes them more self-dependent. For the leader to do too much of the thinking for the musicians is as bad as to sing and play with them when they are learning new pieces.

In public performances, of course, cues should be given, but the players should be so well trained that the piece will not be spoiled if the leader slips up on a few cues, as the average amateur leader is very apt to do. The

fact is, a good teacher of orchestra or chorus work is seldom a good leader, while a fine leader of an orchestra, band, or chorus is seldom a good teacher. The two things are diametrically opposed to each other and it is very difficult to do both. A teacher must keep still and let his pupils learn by experience. The leader does just the opposite. He must keep everything going and preclude the possibility of mistakes. This is good leading, but very poor teaching, as the player or singer should learn to lead himself first and then he is ready to be led. This is one of the difficulties for the average supervisor of music, for he must be both a teacher and a conductor. In learning new selections, singers and players should keep together by ear, even in bodies of several hundred. This gives them a most valuable ear training which they will not get if the conductor beats time either visibly or audibly. They should also sing with their own expression first, after which the leader should take hold and mould them according to his own ideas.

SYSTEM OF CONDUCTING

It is well for the supervisor of music to read many books on conducting and use the good points of all, but he must adopt some system and stick to it so that his pupils may know what to do. In any event, when he is conducting, he must be the real leader and insist that his musicians follow him perfectly, and the more plainly and simply he beats, the better they will follow.

The system of conducting here outlined is simple and it is so generally used that no one will have trouble in following it.

Any set of signals that will tell the players or singers how the leader wants the piece to go will do. Of course, the leader has made an exhaustive study of the piece and if he knows it by heart, all the better, because he will then have his eyes free to see what his forces are doing. As to the proper interpretation, the leader is free to do as he pleases. It all rests with him, and the players and singers should do as he wishes.

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In beating time, the baton should move as follows, in the different measures: In two-part measures, the beat should be straight down for the first beat and straight up for the second beat. This will give a perfect representation of the measure. In three-part, the baton should go straight down, straight to the left, and then on the oblique to the starting point. In four-part, it should go straight down, straight left, straight right, and then straight up to the starting point. In six-part measure, it either goes down and up, as in two-part measure, three eighth notes to a beat, or it goes down, left, left, right, up, up to the starting point. The other divisions of time are usually done as three and four-beat measures.

HOLD BATON HIGH

The criticism is sometimes made that bringing the baton straight down is apt to bring it too low to be seen. The answer is that it should go straight down so that down means down, instead of some vague oblique direction, as it does so often. The leader should

stand high enough to be visible to all, hold his baton high and then move it but a short distance. There is no reason for waving the stick in wide sweeps, as the conductor often does, unless the chorus is extremely large.

The length of the movement tells the power of the tone to be employed, and the speed of the baton, of course, gives the speed of the piece. The fingers of the left hand may be used to indicate power also. One finger extended may mean *pp*; two *p*; three *m*; four *f*; four and thumb *ff*. The side of the baton should be visible to the singers or players and it should be of a very distinct color. White is best. Some contrasting color should be used by lady leaders. A small electric light on the end of the baton is often used where the footlights are bright.

VARY THE BEAT

When conducting rehearsals, the leader should vary the time a great deal and never vary it the same way. It is better to have the chorus or orchestra alive and in a state of expectancy than to have them know in advance

how fast or how slow, how loud or how soft they are going to sing or play. If they are too sure of what the leader is going to do, they will not watch closely. This will make the performance dull and soggy and will cause the leader to tear his hair over the stupidity of choruses in general and this one in particular, when it is his own fault. If the conductor has his chorus and orchestra well in hand at the rehearsal, and drills them, not so much on the piece as in following the beat, he will have the power to play upon his forces at will. The leader seldom feels the same at concerts as he does at rehearsals, and the feeling he has for the music at the concert may be a far better one than the one he felt at the rehearsal, and the instrument, no matter whether it be chorus or orchestra, should respond to his needs. To be able to do this, the group must be drilled beforehand, not on his moods, but on responding to them.

The left hand is free to turn the music, give the cues, and supplement the work of the right hand. A gesture with the palm toward the

chorus may mean softer, if they have not followed the baton correctly as to power. A beckoning with the left hand will bring out a certain part louder. On holds the power may be varied by moving the two hands nearer together or farther apart, for diminishes and swells.

Successful conducting hinges on the movements of the baton, which should be so definite that the dullest musician will be able to see and follow them. Poor following on the part of a chorus or orchestra is always the fault of the leader. Obscure beats or gestures do not compel close attention. It takes backbone to make people obey and the leader must be firm, unyielding, and definite.

I am quite aware that the above system of leading is opposed to the accepted systems in many ways, but I have endeavored to put in only the plainest necessities, eliminating useless pyrotechnics that make the leader conspicuous but ineffective. Better look like a basswood image and be easily followed than to be a picture of willowy grace and beauty

with vague meaning. The concert will sound better, and after all, the concert is to be heard and not seen.

CHAPTER XV

GRADE SCHOOL ORCHESTRAS AND BANDS

It is assumed that all the pupils in the grades learn to sing and also to appreciate music by listening to it. A number of them will want to go farther and learn to play an instrument. For this reason, orchestras should be organized in every grade school. Such orchestras will be crude from a musical standpoint, but pupils who are going to be musicians should begin early and the school orchestra will give them a splendid opportunity.

The wholesome effect of school orchestras on the music of the school and community can hardly be overestimated. The orchestra is the best known means of producing pure music. The grades will train players for the high school orchestra which will in turn contribute musicians to the symphony orchestra. This is what should happen and what is happening in places where the supervisor of music

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has been working at it for a long enough time in the right way. Richmond, Indiana, has had grade school orchestras for years. The work was pioneered by Mr. Will Earhart. These orchestras are graded as to the ability of the players and when a player is able to get into a better orchestra, he is allowed to do so. There are two orchestras in the Richmond high school, one more advanced than the other, and in the town there is a symphony orchestra that gives a number of concerts yearly. The latter is made up almost entirely of players trained in the school orchestras. This is a wonderful record, but it is one that can be duplicated wherever there is a supervisor of music who is a musician and is also able to inspire his pupils with a love for music.

MOTIVE

There must be a motive back of everything that we do in this world and there must be a strong motive back of the music pupil to inspire him to do the hard work necessary to become a musician. He who would become an expert player on any instrument must be pre-

pared to spend many hours in grinding toil. The best motive is love of music, which everyone has to some degree, but mere yearning will not accomplish anything. Those who play only the piano are not as apt to practice as those who play in the orchestra. This is because there is not the incentive of competing with others, and the joy of being a part of a great instrument. The grade school orchestra furnishes such incentive. The public performance is the goal that will furnish a motive for much hard work. It is like the baseball nine. It is fun to play ball, but it is inspiring to play before people.

It takes musicianship and leadership of a peculiar kind to make a grade school orchestra a success. The leader must be an enthusiastic musician and one who is able to endure discords. He must be a good disciplinarian, for there is a chance for a fearful lot of unnecessary noise in an orchestra that is not well disciplined. In this chapter I will not venture into the musical part of orchestra playing nor into an exhaustive treatise on conducting, as there are already many books on the subject. The

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names of several standard books will be found at the bottom of this page. Experience is the best teacher, but the experience of others should not be overlooked.

The organization of a grade school orchestra presents some difficulties. Pupils almost invariably choose the violin. It is cheap and easily carried; it is the best solo instrument and—"everybody plays it." The usual grade school orchestra consists of a number of violins and a piano. This should not be.

It takes a good deal of tact and persuasion to get the pupils to play other instruments. They should be shown other instruments and hear them played by some accomplished player. They should be told that if violin players ever

"The Orchestral Instruments and What They Do." Daniel Gregory Mason. Novello & Co.

"Instrumentation." Ebenezer Prout. Novello. (Small edition.)

"Instruments of the Modern Symphony Orchestra." A. E. Johnstone. Carl Fischer.

"The Band Teacher's Assistant." Arthur Clappe. Fischer.

"The Practical Band Arranger." L. P. Laurendeau. Fischer.

"The Amateur Band Guide." Goldman. Fischer.

want to play professionally, they have great competition, because so many others play the instrument; but if they learn some other instrument, there will be little competition. If the schools buy the less popular instruments and lend them to the pupils, a better balance can be maintained.

MINNEAPOLIS PLAN

The plan used in Minneapolis may be of interest. We have had grade school orchestras for years, but they usually consisted of violins and piano, the pupils paying their instruction. Last year a new plan was tried with great success.

The Board of Education supplied a professional leader for each grade school orchestra once in two weeks and furnished ten dollars' worth of music yearly to each orchestra, under the following conditions:

There must be six or more different instruments of the symphony orchestra represented, drums, traps, and the piano not counting. Violins restrung as violas will be counted at first. A beginner on any instrument may enter the

orchestra, provided he is studying the instrument and that instrument is not already represented in the orchestra. This permission is only granted when the orchestra is being organized in the school for the first time.

A grade teacher must take charge of the orchestra. She must be present while the professional leader is giving the work and conduct the orchestra practice when the professional leader is not there.

The pupils must play in public whenever called upon by the leader or other school authorities.

This set of rules resulted in thirty of the schools qualifying the first year. We have over eighty schools and most of the others are preparing to organize orchestras under these rules. Many of them have an orchestra already and have regular rehearsals, but lacking one or two instruments, they are not able to qualify. These rules add a great deal of force to the plea that pupils play other instruments than the violin. It created great interest throughout the city, and Mr. Oberhoffer, director of the Minneapolis Symphony Orchestra,

himself kindly consented to be advisory head of the movement.

This is having a beneficial effect on the community and is making orchestra playing popular. Furthermore, those who are playing in a school orchestra are much interested in hearing the great orchestra of the city, and thus the musical appreciation of the whole place is being improved.

TWO LEADERS

The plan of having both a professional leader and a grade teacher in charge of a grade school orchestra works well in two ways. First, when the orchestra is needed to play in the school exercises or for pupils to march in the building or for any other purpose, the grade teacher is always on hand to conduct it. Second, good leaders are being developed among the teachers. Many of the teachers who have charge of orchestras are buying instruments and learning to play, taking their places in the orchestra when the professional leader is in charge.

There should be no age limit for entrance

to the grade school orchestra. Children should be encouraged to enter as young as they can. A child learns to play best when he is growing up. A pupil's eligibility to an orchestra should be conditioned on his ability to play. In Minneapolis we waived this point while we were organizing in order to get started. Later we hope to have two orchestras in each school, one for beginners and one for those farther advanced.

Pupils who play well do not like to play with beginners. The best players should be taught to help the poorer ones, but the good ones will be held back more or less. A good plan is to divide the orchestra into two sections—advanced and less advanced—and let them practice together a part of the time and separately part of the time. Then both classes of pupils will be accommodated.

MATERIAL

The old adage, "Cut the garment according to the cloth," is particularly applicable when selecting music for school orchestras. However, get enough material and have it good.

An orchestra player must be able to read music rapidly and accurately. This necessitates a great amount of material. The library of every orchestra should be divided into two parts. One part should consist of a great number of selections that are to be played once and then laid aside. This is to enable the players to learn to do ensemble sight reading. The other part should consist of the selections that are to remain in their permanent repertoire. These should be rehearsed often and thoroughly until every point is perfectly brought out.

We have solved the problem very economically in Minneapolis by keeping the music for all the grade school orchestras in a central library and buying few duplicates. We thus have a great variety of material at the same price we would otherwise have had to pay for a smaller variety. In a large city this plan works well. A number of smaller towns might club together and buy their music in common, with the same advantage.

When a new piece is taken up, the orchestra leader often lets the pupils take it home and

learn it before it is played by the whole orchestra. This, to my mind, is losing the most valuable part of the work. The better way is to have it played at once at the regular speed and let the players get as much out of it as they can by playing it over, not more than two or three times. Orchestra players must learn to read new music rapidly, and no opportunity to do this should be lost.

The leader may select the piece or pieces to be learned perfectly and let the pupils take them home and learn them thoroughly. At the next rehearsal these pieces should be played very carefully as to intonation, expression, following the conductor and everything that goes to make artistic ensemble playing. Only the pieces that are to go into the permanent repertoire should be finished in this way. The players are trying to become such ready readers that they can interpret a piece the first time they look at it. To do this requires much practice at rehearsals. The player who reads well when he is playing alone may not do as well in ensemble sight reading. Pupils should play new music the first time through at the

regular speed and keep the time perfectly, no matter how many mistakes they make in tones. All that is said in the chapter on vocal music reading applies with added force to the reading of music by the orchestra. The player who does not think time before he does notes will never make an orchestra player. The leader must be very insistent on this point.

INTONATION

The weakness of all school orchestra playing is lack of smoothness of tone, which results in imperfect intonation. This is even more true of young orchestra players than of young singers. The players must be taught early to make tones long enough and smooth enough to be heard clearly. The development of his ear and reading ability both depend upon this point, which affects the other players as well as himself. The proper development of a school orchestra depends largely upon a rigid adherence to the logical sequence of reading music which is "tone, time, notes, expression."

Ear-training in the average orchestra is a much neglected art and one that should receive

early and unremitting attention. The first thing a player should learn is to tune his instrument. If a pupil is old enough to learn to play an instrument, he is old enough to learn to tune it. If he has not ear enough to tune it, the very effort of trying to tune it will develop his ear. Take all the time that is necessary for this before beginning to play.

To many orchestra leaders, the rhythm of the piece comes first. When they are teaching young children to play, they work for the rhythm and let the intonation take care of itself. Pupils must learn to hold the tone of their instrument steady enough and long enough to compare it with the tones of the other instruments, and they must also learn to hear all the other tones that are sounding. There must be much material of a slow, smooth variety with many places where the players may hold the chords and learn to hear the harmony. When they can do this, they may begin to play selections with more rapid rhythm.

The instruments of an orchestra may be in perfect tune when all the players sound the

same tone, but the music sounds disagreeable when they begin to play. This is because the players are listening only to their own instruments and are not listening for perfect harmony. The leader should use the tapping signal, explained in the chapter on ear-training, and have the players hold the chord until they can hear all the tones that make up the chord. This will teach the pupils to listen to the harmony while they are playing with other instruments.

The piano should not be used with the orchestra until the players can play a piece perfectly without it, because it covers up so much of the tone of the orchestra that the players cannot hear the different instruments. When the players know their pieces well, the piano will be an addition, especially when there are not enough instruments to balance the parts. I realize how bad the average orchestra sounds without the piano, but it sounds just as bad with it, only the bad sounds are covered up.

Another excellent ear-training device is to divide the orchestra into sections with one instrument on a part, and let one section play a

passage while the other players listen for discords. Then bring in the other sections, one at a time, all listening carefully to the harmony. The instruments will not balance, of course, and one player may have to be a member of several sections, but that is a detail easily worked out. A great deal of this kind of work should be done.

There are many different exercises the leader may use to train the ears of the players, but the preceding ones are the most effective. They will give the pupils the ability to recognize unisons and chords. All the playing then becomes excellent ear-training, as soon as the pupils have acquired the habit of listening.

Conducting an orchestra is a simple process. All that has been said in the chapter on conducting applies to the orchestra as well as to the chorus. A great deal of music, both new and old, should be played without a leader, the pupils keeping together by ear. There should also be a great deal of music played with the leader, and he should vary the time often, as the pupils must learn to read the baton as well as the music. The leader should

give the cues a part of the time and leave them out a part of the time, because the pupils must learn to play both ways.

BANDS

A band is an excellent musical organization for pupils in the grade schools. There is a fascination about playing in a band that is pronounced in boys of any age and especially in boys of the grades. A good band is an inspiration, and every school should have one. All that has been written about the orchestra applies to the band.

CHAPTER XVI

INSTRUMENTAL CLASSES

CLOSELY connected with the orchestras and bands in the grade schools are the classes in instrumental music. Some time ago a wave of interest in these classes swept over the country. Violin classes were formed at first, because the violin was the cheapest and most available instrument. Emphasizing the violin in this way makes trouble for the orchestra later on, as already explained.

Teaching violin in classes has proved that it is a waste of time and money to teach music in private lessons, the same as it is a waste of time and money to have a private tutor for one child. A child gets along better in a class, for there is the added incentive of the other pupils doing the same thing. The rivalry of class work is lacking in private lessons. The class sets the pace. With the class plan there is always a widespread interest in

instrumental music, and enough players are developed to fill the orchestras. Every grade school should have classes in instrumental music.

It may be interesting to know how this plan worked out in Minneapolis after one year's trial under the following rules:

Any school may organize classes in instrumental music, to be taught after school. Several neighboring schools may unite if there are not enough pupils to form a class in each school.

The number in a class must not exceed twenty and each pupil must pay ten cents a lesson. If a smaller number wish to form a class, they may do so by paying more proportionally. The teacher will receive two dollars per hour lesson. The money will be collected by the principal and paid to the teacher.

Only beginners will be taken into any of these classes. No one who has ever studied with a private teacher will be received into these classes.

This plan was placed before the private teachers of the city and met with their enthu-

siastic approval. Some of the best teachers in the city expressed their willingness to take some of these classes for the good of the cause, even though the pay was far less than they received for private lessons. The clause that forbade the taking of pupils who had studied privately made the teachers feel that this was not a move that would result in taking their pupils from them, but was rather a move to give them more pupils later on. The private teachers are much interested in anything that helps the cause of music in general.

For further information on this subject, the reader is referred to "Gidding's Public School Piano Class Method," published by Oliver Ditson Company, Boston.

CHAPTER XVII

MUSIC APPRECIATION IN THE SCHOOL CURRICULUM

BY AGNES MOORE FRYBERGER

THERE are two distinct phases to every art; the technical and the esthetic. Music, as related to the school curriculum through textbooks, has emphasized the former. The subject has been considered almost entirely from the standpoint of the performer—thus ignoring both composer and listener. A plan conceived along broader lines would more nearly approach the ideal. It is therefore with satisfaction that one notes increasing tendencies to expand the treatment of the subject in the school room.

The term "Music Appreciation" means the sensing of esthetic values in the art; of getting a definite impression of the artistic and beautiful. It is this phase that justifies the claim of music to universality. Only a few

members of society can compose music; a larger number may perform; but all may enjoy and understand the appeal of the emotional art.

In his thoughtful little monograph, "The Basis of Practical Teaching," Dr. Bryan says, "Impression is the first consideration in child development,—this to be followed by reflection, organization and finally expression." Applied to music one might say that this distinctive subject should impress the child so definitely that he will think about it and can tell about it. Children associate music with earliest experiences. Little girls sing to their dollies; little boys march with toy drum and whistle; there is the street band and the circus parade with the steam organ. Music is a natural part of young life. Its earliest appeal is to the emotional nature. Alas that so many should pass through life without getting more than primitive response from so enriching an influence.

In common school custom, music may be added to the child's experience through textbooks, phonograph records, piano pieces, and perhaps small orchestra. Music appreciation

dependent upon school text-books is restricted to songs. Text-book literature is a fertile subject for discussion, but sufficient at present is the admission that in every "Series" the songs might be classified as "regular, irregular and defective"; or "good, bad and indifferent." Compilers of music books have found it necessary, in the scheme of teaching essentials, to include songs which have no farther interest than to illustrate problems of rhythm, tone and theory. This is not a matter of regret if the class gets the purpose of such songs. Upon this point depends the vital principle of teaching Music Appreciation. Does a child think of the music he sings or hears; if so, *what* does he think of it? Pursuing this thought, a teacher should require some sort of comment upon every sort of song sung in the class. This is merely an application of the idea stated elsewhere in this chapter, that a clear impression must be gained in order to secure a definite expression. It is indeed gratifying to discover in each new series of text-books a finer discrimination in the selection of song material. Each book should

have a supplementary syllabus through which the teacher might wisely direct thought along most profitable lines. It is not intended to present in this chapter an outline for such syllabus. Sufficient to say that points of a good song as well as common errors in song-making should be understood by the class to aid them in forming judgments upon songs in general. As a final observation of every song the class should notice in the upper right-hand corner of the page the name of the composer or the source of the music, and in the upper left-hand corner the author of the words. It is only due honor to have the class impressed with the names of those who have created music which endures.

The great movement to raise the common people to an understanding of general esthetics began in 1857, in Manchester, when John Ruskin delivered his memorable lecture upon the "Political Economy of Art." He advocated the elevation of public taste by educating the common people to understand the principle of truth and beauty in art that they might acquire a sense of discrimination and apprecia-

tion. It is an old and familiar story, but of abounding interest because elect and exclusive members of society opposed the idea of artistic things being for the laboring classes. They argued that the reproduction of great works of art in cheap media was sacrilege, and the application of artistic design to cheap wall paper, carpets, furniture, etc., a social crime. The fact that the movement grew until art was introduced into the school curriculum justified the abuse which John Ruskin endured in the beginning. It is now possible to get a copy of every great work of art in a penny picture, and esthetic designs are so universally applied to common and useful things in life that one can scarcely believe that it was not always so.

Closely related to the movement of good pictures and artistic design for all is one of the present day in behalf of good music for all through the use of the player piano and the phonograph. As in the earlier movement, so now there are a few objectors who cry out against "canned music" and the inartistic idea of grinding out music from a machine.

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The number of such, however, grows steadily less. The phonograph has been a strong agent in bringing music closer to the general public. It has become almost a necessary part of school equipment. That it is used so often as an entertaining diversion rather than an educational instrument lies in the fact that teachers have not yet worked out a definite and simple plan of presenting phonograph lessons. It is with much satisfaction that those most interested in this educational medium note the constantly increasing number of phonograph records being made for school purposes. Already there are hundreds of selections suitable for the elementary grades. Furthermore, these bear such close relationship to standard subjects as to seem a necessary factor in teaching such subjects. There are phases of history, geography, literature and art which seem to have little real interest to children until vitalized by suitable music.

The psychology underlying the presentation of lessons through phonograph records is sound and no different from that used with

other subjects. It requires of the teacher, first, musical judgment and an understanding of child interest; and, second, old-fashioned common sense in relating the music to the child—proceeding of course *from the viewpoint of the child*. It may not be irrelevant to say at this point that generally speaking there has been a contrary method of presenting the subject of music appreciation whereby procedure from the teacher's viewpoint imposed upon children a mass of facts from musical history and biography. This sort of knowledge is not of prime interest since it bears no relation to the child's experience. A demand for such knowledge will follow if interest in the music itself be first awakened. In the words of Hamlet, "The play's the thing."

In the desire to relate the school room to the child's common experience outside of school an occasional lesson on appreciation may be based upon the musical knowledge of a class regardless of text-books. The following method of starting a lesson has been found effective.

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Teacher: "Name a piece of music you think is good."

Pupil: "Humoresque."

Teacher: "Spell it." (The word is written on the board.)

"How many know it?"

"How does the tune go?" (Someone may start it and the class follow by singing with "la" or whistling.)

"Who wrote it?" (The name of the composer, Dvorák, is obtained from the class and spelled, if possible.)

"Who was he?" (Greatest Bohemian composer.)

"How many can play this piece on the piano or violin?" (The teacher may arrange to have it played for the class.)

Teacher: "Name another composition that is old, or that you think will live a long time."

This trend may be continued *ad libitum* and will impress upon the class the fact that music is a subject worthy of thought and discussion.

When children march to music through the school halls the music should be good. A teacher or advanced pupil in each building

should be responsible for marches and select those which are worth hearing. For many of the children it is the most impressive music heard in school. There is a certain distinction attached to those who play for marching and any pupil should recognize this fact and aspire to play good marches in the best possible manner. In this connection it is suggested that piano pupils select several marches for study with their respective teachers. In each grade room above the third, let there be one pupil responsible for placing the name of the daily march upon the board; as, played to-day, "March of American Patriotic Airs"—Sousa; or, Triumphal March from the grand opera, "Aïda" (pronounced Ah-eed-ah). (If possible, publications of good school marches should be provided by the music department for each school.)

Finally, teachers should require comment upon every kind of music which children hear, since only through hearing their opinions is it possible for them to advance toward the goal which they do not see. Intelligent comment upon music is the result of a thoughtful atti-

tude toward the subject. We cannot criticize that which we do not understand—or at least we should not. After singing or listening to a piece, ask sound and relevant questions as: What can you say about it? Could you talk about it at home? Does the piece make you think of any other? Do you hear good music often? Where? Name some pieces. What is the most impressive thing in this piece? Describe the tune. How many of you sing about the house? or whistle? Name a tune you sing. Does it make the home better? Did you ever know a grouch to sing?

In developing this thoughtful consideration for music it is well to begin with that which is familiar—as popular and folk songs, and about which a class would most readily talk, then lead on to unfamiliar compositions. Begin early in child life. Musical appreciation can be most effectively taught at an early and impressionable age. This seems worthy of remark since until recently the thought of discussing music was reserved solely for high school students.

In conclusion, present all lessons in the

schoolroom on music primarily from the standpoint of the educator rather than from the musician. The child is to be taught and not the subject. He will wish to learn the subject if the method of the teacher be correct. If the teacher of public school music must depend for endorsement upon one class solely, let it be from educators. Later, if need be, let him strive for approbation of the musical fraternity through his musicianship. In the two he will have builded upon a rock that will not crumble.

For further study of music appreciation the reader is referred to "Listening Lessons in Music," by Agnes Moore Fryberger. (Silver, Burdett & Co.)

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